MAXIMUMROCKNROLL

FEBRUARY '85
NO. 22
$1

"The 'Easy Rider' of the 80's."
—Craig Lee, L.A. WEEKLY

"The best teenagers-in-revolt movie since Jonathan Kaplan's 'Over the Edge'. It's far better than Francis Ford Coppola's 'Outsiders' and 'Rumblefish'."
—Vincent Canby, NEW YORK TIMES

"A strange, funny, violent tale of teenage runaways. Directed with elan by Penelope Spheeris, whose last movie was the acclaimed documentary about the L.A. punk scene, 'The Decline of Western Civilization'."
—Wayne Robins, NEWSDAY

A New Movie.
SUBURBIA
About A New Generation.
R
A Roger Corman-Bert Dragin Production
T.R. Kids CHRIS PEDERSON, BILL COYNE, JENNIFER CLAY and ANDREW PECE
Concert performances by T.S.O.L., THE VANDALS DJ Music by ALEX GIBSON
Written and Directed by PENELOPE SPHEERIS
SUBURBIA also at Gordon Theatre, check listing
LAEMMLE'S MONICA
1332 2nd St.
394-9741

Plus

"One of the finest rock 'n' roll [illegible] funny, tragic and audacious, but always [illegible] entertainment."
—Jonathan Taylor, [illegible]

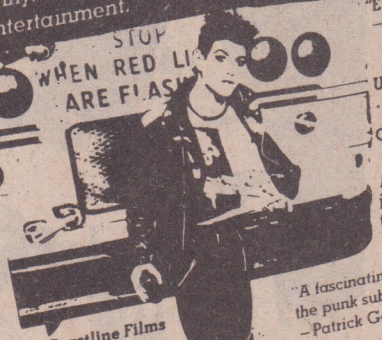
"Excellent...!"
—Kenneth Turan, CALIFORNIA MAGAZINE

STOP
WHEN RED LI[illegible]
ARE FLASH[illegible]

Under the makeup.

Over the edge.

An incredible journey through the underground.



"A fascinating panoramic view of the punk subculture."
—Patrick Goldstein, THE LOS ANGELES TIMES

Coastline Films presents a Stuart/Small Production

ANOTHER STATE OF MIND

featuring Youth Brigade • Social Distortion • Minor Threat
and a 10,000 mile, 25 city adventure
Directed by Adam Small and Peter Stuart

[illegible]OWING

At the Flicks

"FRESH, VIRULENTLY FUNNY, with an eye on life that's as offbeat as the early Beatles' movies...a real discovery."
—Sheila Benson, Los Angeles Times

"'REPO MAN' IS THE REAL THING. It's a sneakily rude truly zany farce that treats its lunatic characters with a solemnity that perfectly matches the way in which they see themselves."
—Vincent Canby, New York Times

"'REPO MAN' comes out of left field, takes chances, dares to be unconventional, IS FUNNY AND WORKS."
—Roger Ebert, Chicago Sun-Times

REPO MAN

A MICHAEL NESMITH Presentation
An EDGE CITY Production "REPO MAN" HARRY DEAN STANTON
EMILIO ESTEVEZ Director of Photography ROBBY MULLER
Executive Producer MICHAEL NESMITH
Written and Directed by ALEX COX
Produced by JONATHAN WACKS and PETER McCARTHY
REPO MAN Theme Music by IGGY POP
A Universal Picture
R

NOW PLAYING WITH:

SPEEDCORE
ILL REPUTE
SORRY
CATATONICS
1000 MILLION

AND LOTS MORE!!!

ROUGH TRADE ROUGH TRADE

RETAIL RECORDS
326 SIXTH STREET
SAN FRANCISCO
CALIFORNIA 94103

415 621-4045

11 AM-7 PM
SUN. 12-6 PM

NEW RELEASES:
P.E.A.C.E. compilation LP
BUTTHOLE SURFERS—Another Man's Sac LP
JFA—Mad Garden 12"
POISON IDEA—Record Collectors 12"
ZEITGEIST 7" ep
VATICAN COMMANDOS—Point Me 12"
DOGMATICS—Thayer Street LP
DIED PRETTY 12"
9353 LP
DESPERATE TEENAGE LOVE DOLLS LP
SUBHUMANS—Rats 7"
"THEIR EYES DON'T LIE" 7"ep
OFFS LP
LEGIONAIRE'S DISEASE—Placebo World 7"
HUNTING LODGE—Nomad Souls LP
BLIGHT—Walking Hour cassette
YOU'VE GOT FOETUS ON YOUR BREATH Wash 12"
PSYCHIC TV—A Pagan Day Pic-Disc LP
PSYCHIC TV—NY Scum LP
MILKSHAKES—Ambassadors of Love 7"
POISON 13 LP

SORRY, NO MAIL ORDERS

WHOLESALE AND DISTRIBUTION
326 SIXTH STREET
SAN FRANCISCO
CALIFORNIA 94103

415 621-4307

Servicing retail shops, distributors and one-stops in the United States and Canada with up-to-the minute independent releases from the UK, Germany, Finland, Japan, Holland, Belgium, France, Italy, Austria, Sweden, and of course domestic stuff from the US and Canada.

DISTRIBUTED LABELS INCLUDE:

From the UK: Rough Trade, On-U, 4AD, Situation Two, Factory, Beggars Banquet, Broken Flag, Third Mind, Crass, Spiderleg, Bluurg, Pleasantly Surprised, Anagram, Edsel, Demon, Ace, JSP, Red Rhino, Recommended, Rot, Temple, Xntrix, Creation, Some Bizarre, Kitchenware

From Belgium: Les Disques du Crepescule, Play It Again Sam, Himalaya, Factory Benelux, Crammed, etc.

From France: Lolita, L'Invitation Au Suicide, New Rose, Eva, etc.

From the US: Sixth International, Factory US, 4AD US, Rough Trade US, BYO, Thrasher, SST, Bomp, Voxx, Enigma, Alternative Tentacles, R Radical, Twin Tone, Reflex, Touch & Go, Unclean, Ralph, Subterranean, Dischord, Independent Projects, Iridescence, Crypt, Metalanguage, Giornio Poetry Systems, Tranceport, etc.

Call us for our latest updates!

JOIN THE ALTERNATIVE NETWORK!

INTERNATIONAL P.E.A.C.E. COMP

HELLO EVERYBODY!!!
REAGAN YOUTH 12" OUT
MAIL ORDER
P.E.A.C.E. COMP. - $11
12"s - $6
MILLIONS OF DEAD COPS
DIRTY ROTTEN IMBECILES
B.G.K. JONESTOWN ALOHA
OFFENDERS
7"s - $3 - MDC - MULTI-DEATH
MDC - CHICKEN SQUAWK
DRI - VIOLENT PASCIFICATION
DICKS - PEACE?
C2D - EP
T-SHIRTS - ONLY 1 SIDED NOW $6

OUT NOW!

Distributed by Rough Trade, Important, Greenworld, Midnight Records, Newbury Comics, Jem., Dutch East, TOXIC SHOCK, SYSTEMATIC

Over fifty international bands on this double album including 72 page magazine. This project is a benefit in support of front line anti nuclear activities especially peace camps, in hope of world peace and harmonious 21st century global community. Some of the best progressive political, punk, and hardcore bands in the world including Dead Kennedys, D.O.A., Crass, Dri, Dicks, Conflict, MDC, Subhumans, BGK, C2D, Offenders, Reagan Youth, and many, many more.

MAXIMUM ROCKNROLL

RADIO STATIONS: MAX RNR RADIO SHOWS ARE NOW AVAILABLE FOR STATIONS ONLY. CASSETTES ARE $5 PER SHOW. CONTACT RUTH SCHWARTZ AT P.O. BOX 988, S.F. CA 94101

NEW MAIL ORDER INFO

U.S. AND CANADA: CURRENT AND BACK ISSUES AVAILABLE FROM MRR/P.O. BOX 288/BERKELEY CA 94701/USA FOR $1.50 EACH. 6 ISSUE SUBSCRIPTIONS AVAILABLE FOR $9.

U.K.: CURRENT AND BACK ISSUES AVAILABLE FROM MRR/P.O. BOX 59/ LONDON N22 FOR £1.25 EACH. 6 ISSUE SUBS AVAILABLE FOR £7.50. WRITE THIS ADDRESS FOR EUROPEAN WHOLESALE DISTRIBUTION. (RATES UPPED DUE TO DOLLAR/POUND EXCHANGES).

EUROPE: CURRENT AND BACK ISSUES AVAILABLE FROM MRR/P.O. BOX 59/LONDON N22/ENGLAND FOR $2 EACH. 6 ISSUE SUBSCRIPTIONS AVAILABLE FOR $12.

AUSTRALIA, ASIA, AFRICA, SOUTH AMERICA: CURRENT AND BACK ISSUES AVAILABLE FROM MRR/P.O. BOX 288/BERKELEY CA 94701/USA FOR $3 EACH. 6 ISSUES SUBSCRIPTIONS AVAILABLE FOR $18.

DEADLINES FOR NEXT ISSUE:
SCENE REPORTS-FEB 22 (photos too!)
AD RESERVATIONS-NOW
AD COPY-MARCH 1
ISSUE ON STANDS-MARCH 15

AD SIZES AND RATES:
1/6 PAGE(2¼ WIDE X 5 DOWN) $20
1/3 PAGE(5 WIDE X 5 DOWN) $40
1/2 PAGE(7½ WIDE X 5 DOWN) $50

BACK ISSUES AVAILABLE
#9-#21

SHITWORKERS

Jeff Bale, Jerry Booth, Paul Curran, Anna Chapman, Erikka, Virginia Peeples, Kent Jolly, Ruth Schwartz, Deborah V, Pushead, John Howard, Rick Stott, Murray Bowles, Brian Edge, Steve Spinali, Tim Yohannan, Scott

CONTRIBUTORS

Toot, Genivaldo, Brooke Saunders, Vic Bondi, Chris & Scrurvy, Dogtowne, Steen Thomsen, Gerard Miltzine, Percy Hamilton, Jeff R, Angry Red Planet, Mike Synnuck, Roger Armstrong, Children of Denial, Bert Q, Ronald Thatcher, Donny the Punk, Dave Scott, Tesco Vee, Mykel Board, Bert Werle, Winnie, Stiv, Havard, Al Quint, Tony Victor, Frank Hudson, Peter Alqvist, Ray Farrell, Bessie Mouse, Joe Bo, Kalv/Dig, Galen Young, Larry Zbach, Vada Bob Cat

SELL MRR: If you're interested in selling MRR at gigs in your area, please get in touch with us for details.

READERS: If your local record or magazine store isn't carrying MRR or runs out of them too quickly and doesn't re-order, please let us know the name of the place so we can tell our distributors where to sell them. Your input is essential.

PLEASE CONTINUE TO SEND ALL RECORDS, TAPES, LETTERS, PHOTOS, ARTICLES, ETC TO:

MAXIMUM ROCK'N'ROLL
P.O. BOX 288
BERKELEY, CA 94701

TOP 15

For what it's worth, here are the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review, one for radio). the address is: MRR/ P.O. Box 288/ Berkeley, CA 94701.

NO PARTICULAR ORDER

Jeff Bale

A.B.K.K.-RONNY-45
ASEXUALS-BE WHAT YOU WANT-LP
BILL OF RIGHTS-MELTDOWN 85-EP
HUSKER DU-NEW DAY DAWNING-LP
JUNK SCHIZO-EP
OLHO SECO-ISTO E...EP (studio side)
SCENE-STOP--GO-45
SOTLIMPA-NOT FITTING GENERATION-EP
TOTENHOSEN-UNTER FALSCHER FLAGGE-LP
TWISTED SISTER-I WANNA ROCK-45
V/A-CLEANSE THE BACTERIA-LP
V/A-FUN'S NOT DEAD-LP
V/A-HAVE A ROTTEN CHRISTMAS-LP
V/A-REALLY FAST #2-LP
VICE SQUAD-TEENAGE RAMPAGE-45

Guest Top 15: Henk Smit (Holland)

WORST-EP
JERRY'S KIDS-EP
BATTALION OF SAINTS-LP
OFFENDERS-EP
A.O.F.-LP
OFFENDERS-12"
POISON IDEA-EP
F.O.D.-EP
C.I.A.-EP
MISFITS-2nd LP
ZERO BOYS-LP
ANTIDOTE-EP
7 SECONDS-LP
STALIN-Pic Disc LP
SAMHAIN-LP

Pushead

INSTIGATORS-NOBODY LISTENS ANYMORE-LP
V/A-EAT YOUR HEAD-LP
LARM/STANX-LP split
DESTRUCTIONS-SENTENCE OF DEATH-LP
V/A-1234, WE DON'T NEED YOUR FUCKIN WAR-LP
METAL VIRGINS-LP
V/A-REALLY FAST VOL.2-LP
MANIACS-EP
JUNK SCHIZO-EP
V/A-FUN'S NOT DEAD-LP
C.O.C.-ANIMOSITY-LP
HEADLESS-Flexi
ASOCIAL-EP
POBEL MOBEL-LP
V/A-CLEANSE THE BACTERIA-LP

Ruth Schwartz

BUTTHOLE SURFERS-ANOTHER MAN'S SAC-LP
GRAVEDIGGER V-ALL BLACK & HAIRY-LP
HUSKER DU-NEW DAY RISING-LP
JUNK SCHIZO-EP
MAN SIZED ACTION-EP
NOMADS-OUTBURST-LP
OLHO SECO-EP
PAINTED WILLIE-MY FELLOW AMERICANS-EP
PANDORAS-HOT GENERATION-45
SCRATCH ACID-EP
SONIC YOUTH & LYDIA LUNCH-DEATH VALLEY 69-45
V/A-EAT YOUR HEAD-LP(2)
V/A-CLEANSE THE BACTERIA-LP
V/A-DESPERATE TEENAGE LOVEDOLLS-LP
V/A-P.E.A.C.E.-LP(2)

Steve Spinali

DEL MONAS-VOL 1& 2-EPs
HUNTING LODGE-NOMAD SOULS-LP
HUSKER DU-NEW DAY RISING-LP
JUNK SCHIZO-EP
KYAH-EP
LUSTFINGER-HARTE MANNER...-LP
MANIACS-EP
NIRVANA DEVILS-SOME FOREIGN SHORE-45
N.J.F.-EP
POISON IDEA-RECORD COLLECTORS..-LP
RHYTHM PIGS-AN AMERICAN ACTIVITY-EP
DIE TOTENHOSEN-UNTER FALSCHE FLAGGE-LP
V/A-EAT YOUR HEAD-LP(2)
V/A-REALLY FAST VOL @-LP
V/A-YALTA HI-LIFE-LP

Tesco Vee

VAGINA DENTATA ORGAN-Pic Disc
GEORGE "THE ANIMAL" STEELE
FREE 1984-45
Old BLUE CHEER records
BIG BLACK-RACER X-EP
9353-LP
The GAP BAND-BEEP-A-FREAK
SONIC YOUTH-DEATH VALLEY-45
BUTTHOLE SURFERS-SAC-LP
HUNTING LODGE-NOMAD SOULS-LP
LA MUERTE-SURREALIST MYSTERY-EP
SWANS-COP-LP (forever)
SKREWDRIVER-SICK SOCIETY
GARY GLITTER-1st LP
BLACK FLAG-SLIP IT IN-Video

Tim Yohannan

DIATRIBE-TP
V/A-EAT YOUR HEAD-LP(2)
REALLY FAST VOL2-LP
MWAB-45
PYHAKOULU/ABORTI 13-EP split
ASOCIAL-EP
N.J.F.-EP
RAW POWER-LP
DEL MONAS-VOL 2-EP
J.F.A.-MAD GARDEN-EP
HUSKER DU-NEW DAY RISING-LP
ASEXUALS-LP/POISON IDEA-LP
OLHO SECO-EP
MANIACS-EP
JUNK SCHIZO-EP

Guest Top 15: Jimmy Johnson

SWANS-COP-LP/ S-HATERS-COME-LP
SONIC YOUTH-BAD MOON RISING-LP
LIME SPIDERS-SLAVE GIRL-45
VENOM-MANITOU-EP
LYDIA LUNCH-IN LIMBO-
JESUS ¢ THE MARY CHAIN-UPSIDE DOWN-45
NOMADS-OUTBURST-LP
LA MUERTE-SURREALIST MYSTERY-EP
BIG BLACK-CIRCLE X-EP
FOLK DEVILS-BEAUTIFUL MONSTERS-45
DIED PRETTY-MIRROR BLUES-EP
COUCTEAU TWINS
COCTEAU TWINS-TREASURE-LP
BEASTS OF BOURBON-45
CRYSTALLIZED MOVEMENTS-MIND DISASTER-LP

MAXIMUM ROCK N ROLL RADIO ON THE AIR

WKKL W. BARNSTABLE MA Call station
CFMU HAMILTON ONT 93.3FM C[illegible]
KDIC-GRINNELL IA-Call Station
WECI RICHMOND IN 91.5FM TUES 10:30PM
WRST OSHKOSH WI 90.1FM FRI 9:30PM
WXDR NEWARK DE 91.3FM MON 6PM
WGBW GREEN BAY WI 91.5FM 11PM THURS
KUCI IRVINE CA 88.9FM MON 8:30PM
KAIR BOULDER CO 101FM/660AM THUR 11PM
KCSB SANTA BARBARA CA 92FM WED 11PM
WCSB CLEVELAND OH 89.3FM WEDS 11AM
KPFA BERKELEY CA 94.1FM TUES 9PM
KFCF FRESNO CA 88.1FM TUES 9PM
WRUB BUFFALO NY 640AM SUN 10PM
KHSU ARCATA CA 91.5FM THUR 11PM
KZUM LINCOLN NE 99.3FM THUR 10:30PM
WOSR-COLUMBUS OH 540AM/99.9Cab WED 6:
WMEB ORONO ME 91.9FM FRI 9PM
KUGS BELLINGHAM WA 89.5FM WED 10PM
WUSB STONY BROOK NY 90.1FM WED 11PM
KJHK LAWRENCE KS 91FM MON Midn
WSPN SARATOGA SPGS NY SAT 5PM
WUNH DURHAM NH 91.3FM SAT 11PM
WZRD CHICAGO IL 88.3FM SUN 1PM
KCPR SAN LUIS OBISPO CA 91.3FM SAT 7PM
CJSR EDMONTON ALTA call station
KFAI MPLS MN 90.3FM SAT 7PM
WDJM FRAMINGHAM MA 91.3FM WEDS 8:30PM
WSIA STATEN IS, NY 88.9FM Call sta

I just got back from JAPAN, where I bought some records. Quantities are limited- please list alternates. Hello Tokyo punks! -Jon

ZOLGE LP 13.00
HARDCORE UNLAWFUL ASSEMBLY great compilation LP... 13.00
STRIPPER 7" 4.00
COBRA 1984 7" 4.00
OUTO Poison 7" 4.00
CLAY Middle East 7" . . 4.00
EXECUTE Criminal 7" . . 4.00
LIPCREAM First 7" . . . 4.00
LIPCREAM Fight 7" . . . 4.00
STAR CLUB new 7" . . . 4.00
ENDO MICHIRO 7" 4.00

WE GOT POWER LP . . 5.50
PARTY ANIMAL LP . . 5.50
FALSE CONF. 7" . . . 2.25
RKL 7" EP. 2.25
ILL REPUTE 12" . . 3.75
new live 7" 2.25
old 7" 2.25
INGRÖN HUTLOS 7" . . 2.50
HEADCLEANERS/HV 7" 2.75
SHITLICKERS cop 7" . . 2.50
VORKREIGSJUGEND 2x7" . . 6.25
SLIMY VALLEY comp. . 5.50
OFFS "First LP" 5.50
HUVUDTVÄTT/KIK Vart LP. 7.00

If you ordered from us since July 84 you'll automatically get AMAZING FREE POSTER CATALOG number 3. Otherwise, write for your copy. Send a 22¢ stamp if you're rich. Overseas, please send 2 IRC's. Thanks!

DISORDER RECORDS #22

1850 Union St. Room 488
San Francisco, CA 94123

HOW TO ORDER

- Total up your requirements.
- Please, please list some alternates in case we run out of something.
- Add postage + handling (below)
- Payment by Money Order is best; cash (wrap well!) or check ok.
- Foreign orders - US funds please! (Bank check or int'l MO)
- Enclose a scene report, requests, funny drawings, etc.

POSTAGE + HANDLING

	First 2 Records	Additional 12" LP	Additional 7" 45rpm
USA 4th class	1.50	.25	.15
Canada/ Mexico Air Mail	4.00	.75	.35
Overseas Surface	3.00	.75	.35

Airmail: write for rates.

PANDEMONIUM (Holland) . . 7.00
GOUT. ISSUE EFFORT 7" . 2.25
BIG BOYS/DICKS Live LP. 6.50
VARAUS 7" 2.25

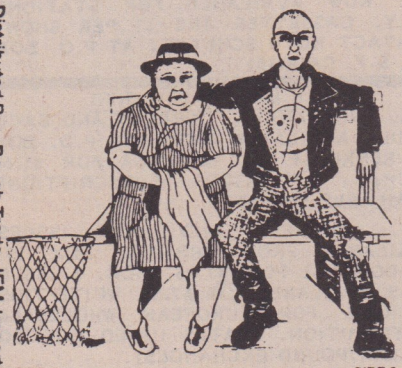
We carry the entire Rough Trade catalog, including the CRASS label.

PEACE comp 2LP's . . . 8.50
BACTERIA comp LP . . . 5.50
BUTTHOLE SURFERS LP . . 6.75
DISCHORD #14 LP comp . . 5.00
FARTZ LP 5.50
MANIFEST DESTINY 7" . . 2.25
DON'T KNOW 7" 2.25
POISON 13 LP 6.50
REAGAN YOUTH LP . . . 6.50
HÜSKER DÜ new LP . . 5.75
Metal Circus 5.50
Zen Arcade 2LP . . . 10.00
ARTICLES OF FAITH . . . 5.75
AGNOSTIC FRONT LP. 6.75
CRUCIFUCKS LP . . . 6.00
PART TIME CHR's . . . 5.00
ADRENALIN OD Wacky. 6.00
SAMHAIN Initium . . . 6.25
MAF Hau AB LP. . . 7.50
MAXIMUM R'N'R 1984. 5.25
Not So Quiet 2LP. . 8.00
ED GEINS CAR 7" . . 2.25
NOTA Toy Soldiers . . . 2.50
Moscow 2.25
THERE IS NO FUTURE . . 8.00
SUBHUMANS UK Rats . . 2.25
DK's Fresh Fruit 5.25
TERVEET KÄDET Blackgd 7.25
Halloween . . . 7.25

Thanks to all our friends for making our first year of business successful and enjoyable!
-The DISORDER gang.

HUMAN SUFFERAGE

Thank You, Mother Dear



SIDE 1
HEY BIG GUY
THOU SHALLT DIE
MY SPECIAL FRIENDS
LESS THAN LIFE
RESULTS

SIDE 2
DON'T PLAY WITH MY LIFE
THANK YOU, MOTHER DEAR
TAKE IT FOR GRANTED
FAIR WARNING FOR ALL

NEW AGE RECORDS 1585 N. HIGH ST, COLUMBUS, OHIO 43201

Distributed By: Rough Trade, JEM, Important, Dutch East India, Systematic, Greenworld

A THUNDERPUSSY COMPANY

DISSONANCE

60min. Cassette
On Sale Now
$3.50 Postpaid
c/o P. Hines
1365 Poplar
Flint, Mi. 48503

LYRIC SHEET INCL.

FREE STICKER TOO! M.O. PLEASE

DOWN SYNDROME

SEVEN INCH SIX SONG EP

SEND 3.50 P.P.D U.S.A
4.00 OVERSEAS
TO BOB TREMBLAY
DOWN SYNDROME
11716-85 st
EDMONTON. ALTA.
CANADA
T5B 3E7
NO PERSONAL CHECKS

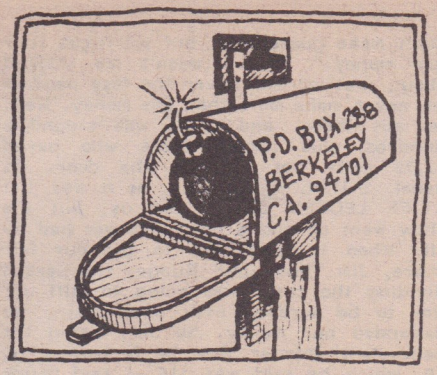
LowLife Press

a free monthly publication
send ideas art contributions to

645 N HIGHLAND AVE
#3
ATLANTA GA
30306

60¢ in stamps for 1 copy
$2.40 in stamps next 4

no cash/checks/or money orders



BALE-ING OUT

Dear Jeff Bale:

We just formed a band here in Hamtramck and practice all the time and are getting pretty tight. We're gonna record a tape and send it to you guys so you can tell us what you think. All of our friends like us, and we are quite happy with ourselves, but there is much arguing and disagreement between band members as to what is Jeff Bale's allowable guitar solo time limit. I (the guitarist), say that there is no time limit, but the limit is 4 bars of oodelee oodeling. The bassist says a guitar solo shouldn't take up more time than 1 verse in the song. The drummer says that (he thinks) you don't care how long the solo is, as long as it's good. How stupid. What is good? K. K. Downing is good, but I wouldn't put any of that shit in any of my songs. Our singer says no guitar solos is your limit. So could you please let us (and the world) know about how long is the shortest path through lame guitar solo land? Sincerely, Disinfect/ Hamtrack, MI

Dear DISINFECT:

Since I know that the whole world is holding its breath awaiting my response to this crucially important question, I'll have to make the results of my extensive research into the problem public. After years of analysis, I've discovered that the most acceptable length for guitar solos is 3.78567 seconds. Seriously, though, I like my solos short, primitive, and to the point, and consider 4 bars of oodelee oodeling more than enough. Jeff

STEPE-ING IN SHIT

Dear MRR:

I am writing this letter to get an understanding of the people who listen to hardcore today. Recently (in New York anyway), heavy metal and hardcore are played together at shows and on the radio and many hardcore bands do BLACK SABBATH and other HM songs. What I want to know is why?

Hardcore and heavy metal are both fast and hard, but as far as I'm concerned, that's where the relationship ends. I thought the reason punk came about was to get away from the pretentious, flashy, self-indulgence of rock'n'roll. So why are people bringing it back?

I know this letter will bother a lot of people because they listened to HM before they got into hardcore and still enjoy it (which I see nothing wrong with), but how can you mix 2 philosophies together? When I first got into punk I saw it as a philosophy and still do. I live straight edge and according to my philosophy of life. And while other peoples' may differ, I don't see how a HM philosophy mixes with a HC philosophy.

If you think there is no philosophy to either one you are wrong--there is!

I am looking forward to seeing what others have to say about this.

I know people will feel I am closed-minded but I am really just the opposite. The fusion of HM and HC is limiting the bands and their music. I see the music as becoming more and more alike and being wound into a tight ball instead of extending and growing. The new bands all prescribe to the same formula of what a HC band should sound like. People are building walls instead of tearing them down. Well, I'm straying into a different area now. I just want to remind you of the purpose of this letter, which is to understand people who mix HM and HC. I do not wish to condemn although I might seem that way. I just get very angry when punks, skins, etc., come down on me for listening to ska, reggae and English post-punk while enjoying hardcore when they are banging their heads to BLACK SABBATH.

Thankyou,
Vickk, Bronx, NY

Dear MRR:

I'm going to start this band and our sound is going to be Big Band-HC. We're going to play Benny Goodman and Glenn Miller songs thrash style. Just kidding folks. But is it any less ridiculous that heavy metal should influence hardcore. To me, heavy metal is meathead music and has everything that I'm against; exaggerated masculinity, pretensions to being "musicians", guitar solos, sexism, and general ignorance of reality in favor of science fiction and/or satanic themes.

Where I came from (Peoria) heavy metal is the music of rednecks. It goes with long hair, hiking boots, 4-wheel drive pickup trucks, and kegs of Busch to "party"! I started listening to punk because it was intelligent as well as being loud and obnoxious.

To the defenders of heavy metal who listen because hardcore all sounds the same and is going nowhere. You are full of shit. Hardcore may have its problems, but that is no excuse to listen to the music that punk/HC was developed as an alternative to.

I think the reason that some hardcore people listen to metal is that they are sick of (what they perceive as) being preached at and in general bored with HC. They want music that asks of its fans only that they "bang their head" and the ever famous "party".

In closing, I'd like to say that metal threatens punk because the HM style is even more stilted than the loud/fast style that has made hardcore boring in some cases.

James Moran/ 1231B GTS/ Dekalb IL 60115 after May 4: 1034 W. Teton/ Peoria IL 61614

Dear MRR,

I still hate metal and metalheads! I got a lot of encouraging, but I also got some hate mail from my anti-metal letter.

To Marcia: You can call me narrowminded, but I don't think I am. I can handle any music except metal. I listen to all types of music, but metal sucks the big wazoo! I'm not saying hate metal cuz I do. I'm also not saying all longhairs are bozos. I'm talking about the stupid, slimy skids! I don't consider it stereotyping when every (well, most every) single metalhead I met in my short but fruitful life is a dickhead. Hey, even I listened to metal when I wuz a youngster, but I knew of no alternative. After finding the soothing sounds of punk rock in 7th grade (I'm a sophomore in college now), I can't understand why people would go back in a time warp to that shit. I'm just pissed cuz a few people thought, "Hey, let's be metal," and now almost every band is growing their hair and learning AC/DC riffs because it's so "punk". Sorry to offend all ye faithful readers, but this is just my opinion (even though Peoria punks feel the same way). If you don't like it, I don't care, but don't come running to me when yer scene is invaded by a bunch of burned out metalheads. Send more hate mail, I think it's cool, man, cool! Joyfully yours, Barry Stepe

P.S.: Sausages!! And I don't hate all longhairs, just metalheads.

Dear MRR,

I would like to address this letter to Barry Stepe from Peoria, IL. Barry, your life's a mess! Who are you to say Heavy Metal sucks? Your band. UNACCEPTED, has always been at the top of my list as one of the greatest bands around. But when you start sayin' Heavy Metal sucks, that really pisses me off. I don't think you know enough about life, bud. When you get bigger and meaner than me, you can say it. Until then, I'll be the one to judge music in this part of Central Illinois.

Matt Rousey/ 204 W Miller/ Bloomington IL 61701

FIRST THE BAD NEWS

Dear MRR:

I am writing to discuss an incident that occurred in El Paso this past summer when Finland's RIISTETYT and Italy's RAW POWER came here to play a show at the local all age place. The show itself was great; it was a pleasure to see European bands, and the crowd dug it, especially the set by RAW POWER, but there is a sour note to the event. It seems that RIISTETYT stayed at a local musician's house after the show, and they made a quite expensive ($120) phone call to their native land. Of course they didn't bother to tell the guy that put them up; he found out when his dad got the bill. Now, you might say "the guy was dumb for leaving his phone out", but RIISTETYT surely knew what they were doing. The guy that set up the tour, Chris of Bad Compilation Tapes in San Diego, was notified, and he told us that this also happened to several other people around the U.S. (They got some poor person in Chicago for $300 or so!) He assured us he is working to assess and repay damages, but it looks doubtful these victims will ever be repaid. I suggest that any money Chris/BCT makes off selling RIISTETYT tapes be given to the people this band ripped off, and that promoters around the country avoid booking this and other bands that rip off and destroy honest peoples' property. Actually, we'll probably never see RIISTETYT again in the U.S.; they seemed pretty wimpy and fucked up. I welcome any reply from RIISTETYT and other interested parties. Mucky Pup/ Sick Harold/ Box 627/ Clint TX 79836

Dear MRR:

Hello from Florida!

Because of the indescribable response to a letter of mine which MRR printed a while ago, I would only be a fool not to voice my opinion again in a magazine that prints letters just as they are written. (tsk tsk to you others).

It's been three months now since MRR printed the complaint I wrote concerning the marketing and censorship of HC/punk records. Since the letter was printed there has been an absolute turnaround in the store policy of the record chain that I am employed by in Fla. Seems that now not only is the company encouraging me, but are also encouraging other store managers to increase their HC/punk selection by 50%. Somehow the word got back to the big cheese of the company, who proceeded to look up the profits my particular store was making on its punk section. Upon seeing that this product sells, well, let's just say that there will be many more punk record stores along the Southeast coast.

I urge all people from all over the world to write to MRR--it works!! And I have no doubts that it will work again.

You see, though the Gay Rights movement may have taken effect in California, here in Florida it is ignored--especially among the punks. It's time to realize that one equals one, no

matter how you look at it.

I was recently kicked out of a band (DISORDERLY CONDUCT) for having a "relationship" with a certain member of California band who flew out to South Fla. recently. Obviously I am not worried about being in the band, I am worried about the recognition of a human being, namely me. I was widely the target of abuse by most S. Fla. bands (especially "F") who were laughing at me. I felt comforted to be the one to laugh back. . .but my laugh was the laugh of pity. Pity for their ignorance.

I have since joined a different S. Fla. band whom I understand are doing pretty well in California--the GAY COWBOYS IN BONDAGE. (humorous name). Though they are not gay themselves, at least I know that I will be treated as an equal should be.

Please write back with any comments (or childish threats).
Scot Lade/ Orange Blossom Mall/ 4118 Okeechobee Rd/ Ft. Pierce, FL 33450

Dear MRR:

I am writing this letter the day after I saw BLACK FLAG in Chicago. To get the story straight, BLACK FLAG, the first time they were to be here with their new line- up, back in April, cancelled their show at the Metro. I called Metro to find out why, and they told me because BF wasn't getting enough money. What I did was drive with a friend to Detroit to see them. Five hours to see BF, MEAT PUPPETS, and NIG-HEIST. Great time! Then they came to Chicago in August. Not bad (except for Henry getting off on letting everyone touch his hair!) Then they were to come again in October. I went to TicketMaster to pick up a ticket, and behold $10. Now let me think. $10 to see Henry? So, I made the big decision. I bought the fucking ticket. BLACK FLAG cancelled the day of the show, and were to come back later. They did. For THIRTEEN DOLLARS AND FIFTY CENTS!!! (I mean, I can see the 50¢, but $13?) At the beginning of the show, I aired my disappointment to Henry with a "What the fuck is with the $13.50!" He replied snot-like and said "Oh, I'm the one that makes the prices!" Then, waving his hands, said "Why don't you leave?!"--It was a damn good idea! Now I can say that I WAS one of the biggest fans of BLACK FLAG. When there was Chuck & Dez & Chuck, and Henry used to dive out in the audience. Now Henry is a teen-idol who can't put on more than shorts and whose ego is un-surpassed. Henry and his cast of bouncers didn't allow one stage- diver. Maybe all the boos, fuck yous, and spitting they deservedly got will keep them away. Here is a band that charges $1 just for their lyric sheet--to know the fucking words! Trash it, Henry! Sounds like a story about the EXPLOITED.
Sincerely, Tom Foster/ 9521 Greenwood Dr./ Des Plaines, IL 60016.
PS--Henry, I'd love to hear from you. We could talk about your new album!
P.P.S.--For $13.50 and no stagediving, I was expecting DURAN DURAN (and seats).

FLYNN-FLAMMED

A Warning to All Touring Bands:

On December 31st (New Year's Eve) two New Jersey bands, ADRENALIN O.D. and BEDLAM were bamboozled by a promoter/ club owner named Sharon Flynn. Let me tell you first the deal these bands were promised before I get into the contradicting outcome.

The name of the club is Flynn's. It is in a hotel called Ocean 71 on the beach in Miami, Florida. A.O.D. and BEDLAM were promised $500 to split among themselves. This price was to cover the plane fare for 3 members of A.O.D. who could not take off a week from work to drive down with BEDLAM.

Deli platters and hotel rooms were used as a lure to make the whole New Years extravaganza more appetizing. Ms. Flynn also told us that the Miami Herald was going to do a story on us and we should immediately rush records and a presskit to her. We spent 7 dollars on the rush delivery for the package she so desperately needed only to find out that it had gone to a club hand named Joe for his own personal use. When we arrived expecting to have a red carpet rolled out for us, we noticed the place was not nearly as big as described.

Ms. Flynn did not arrive at the club until 3/4 of the show was over. She worked the door for 45 minutes and then left before anyone could even talk to her. The turnout was poorer than anticipated, and all night we heard from Joe that there should have been more people and no one supports their scene. We met lots of nice people that started telling us horror stories of how Flynn's cons and rips off out of state bands. CORROSION OF CONFORMITY supposedly really got screwed on their visit. Unbeknownst to us, there was an opening band, POISON PACT from Miami, featuring a skimply-clad girl singer doing aerobics backed by a polished new wave band. At the end of the night, A.O.D. and BEDLAM were paid a total of $170 and POISON PACT received $100. After arguing over the pay, we finally got it jacked up to a whopping $200 to split between the two bands.

The deli platter turned out to be an appetizing alpo spread with a side of Ritz crakers, which was placed in the middle of the club for everyone to share. Luckily, by the time the bands got near it, it was all gone. No one seemed to recall promising us hotel rooms either, and after more arguing, we obtained 3 filthy, roach-infested rooms upstairs. We had to sleep with the lights on to keep the bugs from devouring us.

At our departure the next morning, the hotel manager and club-hand Joe started screaming about graffiti they accused us of writing on the walls. They had our equipment locked up in the club and refused to open the door unless we paid them or cleaned it up.

It turns out that the writing they bitched about was not only not our doing, but it said things like, "I love the Big Apple". Believe me, if we were going to write anything, it would be, "Flynn's Sucks." We're not even from New York.

We finally left in time for A.O.D. to miss their plane back home, leaving them a 12 hour wait in the airport. Bands beware of this place!!! We were not the only ones to get the shaft, from what we understand. Flynn, just remember, you got what you gave.

Sincerely, the members and crew of ADRENALIN O.D. and BEDLAM.

Dear MRR,

This scene report is going to be a little less optimistic and supportive than most. We are MORAL DISGUST from Oshkosh, Wisconsin. Lately we've been quite disgusted since the scene here in Oshkosh peaked and then died after BLACK FLAG and afterward the DK's came here, we've been playing the other neighboring scenes. Recently, we were asked at the last minute to hop on a bill with STIFF LEGGED SHEEP (from Iowa City) and S.U.M. in Green Bay. Well, we were a bit wary of Green Bay since we had unfortunate incidents there in the past, but reluctantly agreed since they needed more bands. Our only condition was that we make some money (something that you can't expect in Green Bay). The truck that we use for hauling our stuff would take about $30 worth of gas so I asked for $50 so we could get $5 apiece for playing. The response to that was "We don't make guarantees, but you'll get your gas money." This I wasn't too thrilled about, but agreed never the less because we never make more than gas money. Well, we got there, and there was around a hundred plus people there who payed $2.75 (why not $3?) at the door. As usual, S.U.M. didn't play, so it was just STIFF LEGGED SHEEP and us, but the show went on and a good time was had by all. When it came time to get our fair share, Jim "Immature" Runge, the person dividing the cash, was going to stiff us! Not to be screwed over once again, we demanded our money. So Jim, being the benevolant shyster that he is handed us $9, which he said was $10. I said "Fuck you, shell it out and he gave us $3 more - a total of $12. They paid STIFF LEGGED SHEEP $100 which wasn't fair since they had been in Wisconsin since four days earlier when they played Kenosha and were hoping to play Chicago two days later. So the bands got $112 when a hundred plus people payed $2.75 at the door? Where's the rest of the money? The P.A. and the hall didn't cost close to two hundred bucks! When STIFF LEGGED SHEEP heard how we got cheated, they gave us $10 out of their own pockets! So we ended up with $22 and S.L.S. ended up with $90, and some liar and cheat from Green Bay make a couple hundred! BANDS! Beward if you're coming to Green Bay! Jim Runge's letter in MRR #20 entitled "Attention Promoters" is a fucking bad joke - have nothing to do with this man! It's a pity too, because the people in the scene are great, we like playing for them, but they have some real cretins running the shows.

On the lighter side, we played Champaign, IL about a month earlier with the CRUCIFUCKS and it was great! The promoter there, a super person named Dave Holtgrave, lost alot of money on the show just so the bands could get paid. Champaign has a great scene and we give them our full support. That night we went back into Wisconsin to play with the CRUCIFUCKS again in Kenosha and even though we couldn't play due to lack of time, they still gave us gas money. Kenosha also has a strong yet young scene and we hope it continues and gets stronger.

As far as MORAL DISGUST news, obviously we are not broken up as was reported by our Green Bay "friends" in MRR #17. We've been writing lots of new material and will be entering the studio soon to record our debut LP. To all of you who inquired about the "I Love College" cassette (reviewed in MRR #13), it is unfortunately unavailable, but look forward to the album. You'll be hearing more from us then.
Salvatore Serio/309 Washington #9/ Oshkosh, WI 54901/ (414) 233-4805

NOW THE GOOD NEWS?

Dear MRR Readers,

This letter is about all the strange things surrounding my record distribution, in reply to complaints. First, I've had a lot of problems with the post office and cops, cause they think I'm a big asshole. They've even had me put on observation.

I've also had alcohol problems.

About 5 or 6 times I've been cheated by the post office, as some people have sent cash in their letters. They've been opened at the P.O. and searched for money. (Note: please don't write "ANTI-CIMEX" on on letters/parcels to me, as there's a big factory nearby called that too, and I've had to go over there and reclaim about 30 letters).

Because I've received complaints for buyers, all I can say is that if you haven't received your records within 3 weeks, let me know. The mailing deals in Sweden are for shit. Anyway, I promise to get better in replying faster. Thanks, Matt Bodenmalm/ Bullshit records/ Brana 1:11/ 571 00 Nassjo/ Sweden.

Dear MRR,

I've been reading MRR for 1½ years. I like it. Reason for writing: It's hard for me to comprehend the problems with violence at shows in various scenes across the globe. I'm from Chicago and I used to drum for BLATANT DISSENT from Dekalb (70 miles west). The scene here is great. Violence is very minimal here. A punch here and there. But, of course, there's going to be some drunk oversized fools at shows trying to hurt smaller people. Lots of people in the scene are friendly. I've been around about 3 years and have met many nice people. I don't have a skinhead or a mohawk and no one cares. People of all kinds attend shows here, even metal heads. It's cool. Many great bands in Chicago: ARTICLES OF FAITH, NAKED RAYGUN, OUT OF ORDER, ROTA, SAVAGE BELIEFS, SEISMIC WAVES. Lots of kids starting with bands too. I'm proud of this scene. Summers are great here, winters not so. But people remain friendly. Just thought I'd let you know one person's feeling. Oh yeah, almost forgot. I feel that the letter from "A Concerned Chicago Hardcore Enthusiast" was a bit hard on Sean Duffy and BLOODSPORT. I myself only know Sean by sight and have only seen BLOODSPORT once, so no bias. If there's something bothering this person shouldn't they consult Sean about it instead of writing a letter MRR and not having the balls to sign their name. Oh well, try and have a nice year and write if you want, I don't mind! I'll even write back. Dave Fishman/8119 Lincolnshire West/ Dekalb IL 60115

MRR,

I'd like to tell everyone about Matt Vinet, manager of the STRETCH MARKS. While on tour, they did a gig in Vancouver. Unfortunately, the asshole promoter booked them in the Smilin' Buddha, an over-19 bar. I wasn't too pleased (I'm 16) and neither were Bill or Dik, so the band told us to meet them in the back alley later and they'd see if they could get us in. Well, when we returned, we were greeted by Mark Stretch and Matt, neither of which I had ever met. They couldn't get us in cuz the guy at the back door checked ID too, so, in my opinion, we were fucked. But between sets, while bands were going to their vans to get equipment, Matt convinced the guy at the door to let us in--as long as Matt slipped him a case of beer. Matt didn't have to do this; he hardly knew me and my friend. That was the coolest thing any band has ever done, and it just exemplifies the dedication that the STRETCHIES have toward the scene. Matt, you are god!

I know he does a lot for the Winnipeg scene, and we'd just like to thank him for all he does. By the way, the band thrashed, and I swear everyone in the STRETCHIES is as cool as Matt.

Kai & Kamel/ #111 13325 105th Ave/ Surrey BC/ Canada V3T-1Z2/ (604)588-2648

P.S. Any band wanting to play Vancouver, get in touch. We're starting a BYO type deal here and need support!

ANTI-ANTI-SEMITISM

Dear MRR:

Recently Gary Yarbrough, the killer of Alan Berg, who was a Jewish talk show host in Denver, was captured in Portland, OR. Yarbrough lived in Boise, ID, and had once been the head of security for the Aryan Nation, a white supremacy group.

A friend of his named John Miller lives in Jerome, which is adjacent to my town. He was asked how he would react if he found out about a white man/black woman marriage. He stated that he would first warn the white man and then do everything in his power to stop the marriage, even if it meant killing them.

Northwest states such as Idaho have become centers for the Aryan Nation and groups of their kind. They regularly burn crosses, terrorize Jews and blacks, and even blew up a church. There is also an investigation of a plot to blow up a dam in northeastern Washington.

All of this may not seem like much to you, but this is my state and it scares the shit out of me. If these terrorist groups continue to grow everyone will be in danger, not just the Jews and blacks.

Don't be fooled because you will soon be on their black lists. This is no joke. Racism must end now!!

Kent McClard/ 964 Mt. View Dr. N./ Twin Falls, ID 83301

Dear MRR:

This letter is directly addressed to Bob Beyer. Gee, it's really cool that you've been into punk for 5½ years. By punk standards you are an elder, but by worldly standards you have a lot to learn.

I remember the HB's and their swastikas. They were a bunch of kids who wore symbols to bring attention and controversy to themselves. The issue of the HB police being nazis is irrelevant, but the point is that the swastika doesn't mean anything different now - it still means the same. A symbol of a murderous fascist government that had some short anti- Jewish fuck as the main man. 6,000,000 innocent men, women, children, Jews and non-Jews alike were murdered under the sign of the swastika.

All of you readers of MRR are too young to remember the Holocaust, but maybe your parents or neighbors do. I lost family in the name of the swastika, in the name of the Third Reich, and the name of nazism.

All you asshole punkers out there who think they are neo-nazis are full of shit. There is nothing cool about being anti-Jewish, anti- Black, etc. You fuckheads only give punk a worse name.

Maybe one day you'll meet a survivor, and you'll see the terrified look in their eyes, even after 45 years. They still have numbers on their arms from the death camps, many have no family because they were all exterminated.

I challenge a neo-nazi punk to write in a letter and tell all the readers just what he stands for. Chances are he doesn't know. I don't believe any of this white supremacy crap, that died with the Civil War. And I want to know what evil Jews have done. Don't give me any freedom crap or Reagan shit either. I've heard it all. I'm just waiting to hear the arguments of someone who really is a nazi. And in my opinion, all the real ones are dead or living in South America because nobody else wants them. Yours truly, One Jewish Punker with strong opinions.

Dear MRR,

I'm from the San Francisco Bay Area, but at the moment I'm in the midst of spending a week visiting my aunt and uncle in New York City. What started out as an innocent little trip for me has turned out to be a really eye-opening experience. I'm getting a lot of insight into how the world has become so fucked up and seems set on remaining that way, by extrapolating the attitudes held by my somewhat elderly (60-ish) relatives to the world at large.

My one big conclusion is this: hate breeds hate. My relatives I'm visiting are Jewish, and this trip is my first exposure to Jewish culture. They talk a lot about the persecution of "their people" by Hitler and others, and they're indignant with good reason. But what really disturbs me is that they've learned nothing from their experiences and those of their families in Europe in the '30's. On the contrary, they spit this hatred right out in the form of persecution against others. I've never heard so much sexist and racist talk as I've heard in the past few days from my own kin, spouting off about "Schwartzers", "women drivers" and "oriental drivers". With my liberal, politically radical upbringing, this kind of talk really sickens me. Nothing, not even nuclear war, scares me as much as ignorance and the prejudice that goes with it, often found in people who are otherwise quite honorable.

Another thing that bothers me is the isolation among the crowd that my relatives and their neighbors have fallen prey to. Here they are, living in the middle of the biggest city in America, and they have such an incredibly narrow view of what's going on in the world. The way cities have developed, it's possible, and common, for people like my aunt and uncle to go back and forth to their jobs and get the bare essentials of life with practically no social contact with anyone. This also makes me sad.

There are a lot of other things that bother me about what I'm seeing this week, including intolerance, unthinking clinging to religious dogma, lack of concern for or knowledge about our limited natural resources, and so on, but I think I've made my point. If you're like me and have grown up in a liberal household, you may find it hard to understand why Reagan, capitalism, hatred, materialism, Burger King, etc. continue to exist. Believe me, there are people out there who are never going to fight these things because their entire existance is built on such crap. All I can say is THINK and then ACT accordingly. I'd like to read about other peoples' thoughts and experiences relating to what I've written about. Thanks. Yours Toward Peace,

Richard/2457 Eye Street/Arcata, CA 95521

SKINS, BRAINS, & GUTS?

Dear MRR:

Hello you all. This is the first time I've written to MRR. I've wanted to quite a few times, but. . .excuses, excuses. Time is very tight. I picked up the Dec. copy along with Wake Up from the U.K., and since I'm on vacation, no excuses.

This letter is in response to your request for "scene perspectives" from non-skin/non-peace punks.

I just started listening to "punk" rock, and going to shows in '77--mostly better- known bands-JAM, TALKING HEADS, CLASH, EDDIE AND THE HOT RODS, etc. But it wasn't until I saw SLF, and THE BAD BRAINS, UNDEAD, etc., in the Winter/Spring of '81, that my way of thinking and dressing changed. At first it seemed to mean something, besides being fun. It was easier to be different-- not just for "conformity" or the sake of being different. Especially living here on L.I., it's still ass-backwards.

Well, enough b.s. Quite a few of my friends have also been around for a while and still occasionally go to shows. I can't speak for them, but they all express concern over the scene and recent letters in MRR.

I really can't compare NY/NJ/CT to anywhere else, to give perspective. But this scene is still very large. I see new faces all the time. Shows are rarer than in '80-'82, but then again about that time dance clubs became popular and got more money having a DJ and dancing, so the live music disappeared--Mudd, Privates, Hurrahs, Pep Max's, etc. Prices for shows doubled. Smaller places, 171-A, A-7, Sabotage, Plugz, etc. also gone. These, of course, were the best places.

While I haven't been to every show, I go often. Over the summer up until now there have been a few fights--nothing major that I know of. I see more in traffic every day or in local yokel bars.

There's a few "ego" blockheads, but I've never seen them start trouble. There's also the "punker than you" attitude. It's not a rampant disease, but it's there, along with the "fucking kids from the Island coming to "our" shows" attitude. These are very general statements, but that's what I see and hear and it's my impression.

I have seen some of the problems mentioned in other letters as far as skins harassing gays and occasionally teasing or goofing on a hippie or two but that's just immaturity--I've seen more violence against gays and freaks in the "happy suburbs".

I'm not standing up for this, it's wrong, but these skins are kids and think it's cool, I guess. Maybe their bored? I have nothing against skinheads, and I don't see any skins vs. punks at shows. Maybe on the street, but not at shows. To me--there's no difference. Labels are just words, not necessarily accurate descriptions.

Many have "quit the scene," but they are still listening to records and alternative radio and playing in bands. They just don't go to every show. Occasionally I'll see a face I haven't seen in 1 or 2 years. The devoted seem to stay that way in mind, even if they don't go to gigs anymore.

Well, time to wrap it up. Just trying to get my point across, which is, NY is still great!

Patrick Bennett

Dear MRR:

In regards to readers' comments on skins-- all the people down on violence, destruction, etc., have got their heads up their asses; why, they may as well move to Athens, GA., put flowers in their hair, smoke dope and do acid and join the new R.E.M. hippie movement. Going down to the local fashion store, buying spikes to wear to shows so you can stand on the sidelines and look intimidating. . .Ha, if you don't live your philosophy, then your philosophy is bullshit. You guys read too much if you think that the meek will inherit anything besides slavery and oppression-- if you let your ass get kicked at a show, or wherever, maybe you're too timid to be there in the first place--the name of the game is survival of the fittest. . .maybe that's why so many scenes are dwindling--because pasificists aren't fit, therefore they don't survive.

Oh, by the way, I'm the farthest thing from a skin. . .

Feedback?

M. M./ 2215 Berryhill Rd./ Charlotte, NC 28208

Dear MRR:

I've been listening to "hardcore" music for about three years now as well as other types of music. Since the trend now seems to be labeling, i.e., "peace punks," "Nazi skinheads," I was wondering, since I neither have long, spiky hair or a bald head, am I in an identity crisis? Should I run out to the nearest barber and get a shave or is it ok for me to be myself? Since this labeling business has run rampant it's brought a question to mind that I bet a lot of people don't know the answer to. I know that back in '77 or so, dear old Malcom McLaren coined the label "punk rock," but where in hell did the label "hardcore" come from anyway, and who though of it? I would really appreciate a reply from anyone who might know. There's too many assumptions and blind obedience (following) going on, which is ironic because it seems that that is what a lot of punk/hardcore music is trying to prevent.

Send knowledge to Thea Kearney/ 693 President St./ Brooklyn, NY 11215

Dear MRR:

I would like to send a late congratulations to Kim Fox and her letter on the Denver scene in #18. She pretty much covered the attitude and present day show situation but I think she forgot to mention who was at the bottom of this whole fucking needless problem: the nazis and the skinheads. Fuck, if anybody was afraid to be part in the scene before they sure have solid reasons to now! And I don't blame 'em. Who wants to risk their life at a show just because they are afraid to slam in a certain area? That's complete bullshit. The problem of the nazi punks and the skinheads is an overwhelming one and I think that it is anybody else's duty, that would like to keep the amount of excellent bands that show up in Denver, to do something about it. I am just one in hundreds, I'm no fucking army, which by the way seems to be the size that you need to knock some sense into these fuckups. Cos' when they ruin the scene they aren't just hurting themselves but everyone else that was enjoying it and by that time it's gonna be too late to fucking say they're sorry. So support the Denver hardcore/punk scene and band against these kind of actions to break us up.

Jessica Dutton/ 2343 Senator Ct/ Louisville CO 80027

Dear MRR,

I have finally decided to write and get my 2¢ in on the issue of violence at gigs.

First off, let me describe myself. I am 16 and have been involved in alternative music for a year. Although I have fairly long hair, I don't associate myself with any fashion or group of people. I wear what I wear because that's what I find in my drawer. Money seldom reaches my hands, so I rarely have gone to shows--eight, to be exact.

At the shows I go to, I find stupid violence becoming more and more the "in" thing to be a part of. That's bullshit! If I wanted to see boxing, I'd go home and watch it on TV. Shouldn't I be able to see bands and talk with people without being violated by some drunken asshole? Thrashing seems to provoke fights sometimes, especially when people have fun by taking other thrashers out and trying to knock over as many people as possible. At the final FANG show last month here in Berkeley, there were a few individuals who didn't give a damn about anybody else, including me. Having a broken leg at the time, I fortunately met a few caring and sensible people who went out of their way to protect me. I wasn't surprised that several fights broke out that night.

Does a situation like the one at the TRIAL/DICKS outdoor gig bring the problem of mindless violence to the attention of all in the scene? I hope so. Unfortunately, some people may be apt not to go to shows now because of this kind of crap.

This brings up the question of solving the violence. An interesting solution is the one Tim Y brought up (on the radio show) of everybody linking arms (join in when you see a bunch of people doing this) and encircling the aggressor, leaving no room to fight. Another is akido, which is a self-defense method that uses the aggressor's own energy against himself. Communication is always necessary in a situation like this, and it appears to be time to start talking --not just with your friends, but with people you don't know.

Now, I have never been to NY City, but there seems to be a division in the scene (I think the number of letters in MRR reflect this). The 2 main factions are a group of people who prefer not to have hair on their heads (for the sake of simplicity, I'll call them "skins"), and a group of people who supposedly like to spike and color their hair (I'll call them "peace punks"). There seems to be a lot of name-tossing and childish fighting between the 2 groups, and the rest of the scene is losing out. A lot of the problem is blamed on the "other guy", but the simple fact is those who are quick to point fingers are guilty of the same atrocity.

Some have even gone as far as blaming MRR for the troubles. Now, that's ignorance if I ever saw it. Just because Newsweek printed more letters from Mondale supporters doesn't mean it recommends him (I doubt they did!). Come on guys, if people have written in saying there is a problem, then there must have been a problem.

Then there are the anonymous letters. One was from a so-called "peace punk" (MRR #19) who told out-of-town bands to boycott NYC shows. I hope no band listens to that, because it doesn't mean anything. If you want to play in NYC, get in touch with people who have been/are there and then make the decision yourself. In issue #20, some supposed "skin" wrote in saying that everyone has fun at every show, and NY is the best city in the world, and skins are the proudest, and they have the best bands, and so and so rules and blah, blah, blah. What a bunch of malarkey. Put on your Amerikan flag shirt and go to a fuckin' football game--what's the dif?

It is unfortunate that some people have been turned off by the division in the scene, but that is inevitable when there is violence. I, myself, have thought of quitting my own lifestyle because of apathy, but the cause is too great. Play in a band, make a zine, invent some stickers, but don't just sit on your butt. Please write,

Toby Bodine/ 1521 Lincoln St/ Berkeley, CA 94703

JUST BRAINS

Dear MRR:

I am writing to you about the almost constant stream of letters in your magazine each month from readers who cry and complain about the scene, skinheads fighting, etc.

I am at present serving in the Marine Corps. Not only is it the biggest mistake I ever made but I'm stationed overseas and I haven't been to a show in over a year. I have absolutely nowhere to ride my skateboard. The only contact I have is an occasional zine or MRR my friends might send me and I'm lucky to have that. There is one other skate punk here with me and we both feel the same way: If you don't like something in your scene fucking change it or do something about it! Don't fucking cry to everyone. Believe me, it could be worse, you could have nothing at all, and it may very well be like that if you let your scene be overrun by god damned nazi skins or be broken by drughead British wannabes.

One of the things punk stands for is thinking for yourself, so think of a way to get rid of these assholes in your scene or be prepared for them to cause the self destruction of punk. If you're afraid to fight for what is yours then you should just turn it over to the nazis.

I can't even begin to tell you all about the fascism I've experienced in the

Marines but I know this: that kind of person is a danger, and these people should not be allowed to spread, skinheads included.

The means to fight them doesn't have to be a violent way, but that's probably what those dick for brains will retaliate with. Most of these people will only understand an outstanding ass kicking anyway. But above all, stand up for your rights, and don't let them ruin your scene, or you might wake up one day and not have one, and believe me it isn't any fun.

I have one suggestion though, give all of these nazi's names to a Marine recruiter, they would fit right in. SKATE TOUGH. SKATE FREE. Also we'd invite anyone to write us. We need to correspond with anyone who has a brain (no one here does).

Larry Nielsen/ Steve Lauch/ Ammo Co 3D Sup Bn 3DFSSG/ FPO San Francisco CA 96602

Dear MRR:

Concerning political legitimacy of the punks - you all know your rhetoric, but let's face it - you're no threat. Though the scene does get bigger there's no way punk will ever unite people in an important way. Why? Cos' negativism and resentment are what motive Those Who Run The Show, and you don't subvert that by mimicking it. You want proof? Take Martin Luther King, Jr. He was assassinated because of his power, power based not on hate but love. Sounds like hippie revisionism, huh? The bottom line is, hate divides and love unites. Punk doesn't radiate love, no matter what anyone says. Anger is good - there's plenty of that - but it's gotta be directed in the right ways. Until then the punks mean nothing as a political force. They've not shot Jello yet (Thank God), nor have the members of CRASS been interned in a concentration camp. Punk is self-defeating, and the authorities know it.

However, there are intelligent people in the movement so there is a chance this could all change. There are lessons to be learned from the Sixties, because except for difference in hair length feelings are basically the same. It is good that many punks are against brainwashing - they seem to be the only bunch of people of my age that are as a whole.

For a "commercial" band, U2 seems to have integrity. To the punks, that should be a contradiction, but anyone who puts out an album basically dedicated to MLK gets my vote, he being the last great champion for justice in this country. Jello B. is my idea of punk integrity (actually, the whole band) and those that trash him and the DK's, well, that'll be the last noise they ever make. There's nothing wrong with humor (thanks again Jell-O) or beauty, for that matter.

SSS - Stop Skin Stupidity. Maybe we'll survive Reagan.

Dan McNaughton/ Reed College Box 494/ Portland OR 97202

Dear MRR,

Whatever happened to idealism? Can anyone actually hold an ideal as true, and strive to achieve its ends in today's fucked situation? From what I've seen and heard from all but a few, most people's ideals are just a cop-out to hide their ignorance of a given subject, or else its just an intellectual pose for the benefit of impressing or alienating their acquaintances An example of this are the people calling themselves "anarchists". Alot of these people don't even know what the term "anarchy" means. For those of you who don't, here we go "Anarchy is the absence of government control and influence". Sounds good doesn't it? I mean, not having anyone to tell you to go to school, or work or whatever. Having no one to tell you to do anything, whatsoever. Well just how the fuck do you expect to live? Whose going to teach you how to read and write? What about their children? What are you going to do for food, clothing, shelter? You also have to realize that without some kind of state (whatever system you care to choose) that there will be no laws of any kind. I guess that means everything will be legal! Isn't that great! Murder, rape, kidnapping, robbery, torture and cannibalism would be legal! Let's fact it; anarchy would be a heyday for every fucked psychopath there is. There are also some people around calling themselves "nihilists". Wow. These nihilists would have to reply "so what" to all of the above (and below). Very, very tough these "nihilists". So tough that if they were walking down the street with a friend (are "nihilists" allowed to have friends, I wonder?) and another "nihilist" walked up to them and blew their "friend" away with a rocket launcher, I suppose they'd say "so what, chaos rules" and be unaffected by it all. I doubt it highly.

Getting back to the original query, these above groups hold no ideals at all. Chaos isn't an ideal, it is chaos! It is evident that the existing political system is corrupt, unjust and illogical (unless you think that putting the right to "rule" in the hands of a priviledged few - namely the rich, is logical). What is needed by "the people" is a drastic social change. Some who think that working within the system is the only way to make a change for the better, are invariably corrupted by the very system they set out to change. Starting from the ground up, reforms should be made to restore "a government for the people, by the people and of the people", (which was a very popular ideal about two hundred or so years ago). What I mean is that this "democracy" was founded upon revolution. But a revolution in the conventional sense is impossible today (how many people do you know who own an automatic weapon let alone a squandron of hypersonic fighter jets?) What is needed is a "quiet" revolution. A collective of people who would run for election in various districts and who communicate with each other for ideas and news from their respective districts. They could meet in a kind of congress to vote upon motions pertinent to the people of the "riding" they were chosen to represent. Today's system is described as being such though, isn't it? But in reality, if one of the representatives disagrees with their party's fundamental platform on an issue, they run the risk of losing their portfolio (or special title, such as "Minister of Finance" or "Minister of Education") and possibly the support of their party. We have these parties to give the voter a "choice". Is there a choice in sameness? How about a one party system where anyone who chooses to run for an office is free to do so. Wouldn't it be more logical to vote someone into office for their position on an issue, instead of following some party's policies, good or bad? For those of you interested in such an "idealistic, bleeding heart" kind of system, how about making an honest attempt at running for an office or position the next time an election comes around. Try to improve your community or region and keep thinking of the ways to do so. You don't have to work within the system, form a new and improved one! Send replies, responses or hate mail to J. Mercieca/145½ King St #5/London, Ontario/ Canada

P.S. Frymire please write no one knows where you are!

P.P.S. All fascist/racist/sexist scum, please kill yourselves or each other and leave innocent people alone.

WE LIVE TOGETHER OR WE DIE TOGETHER

The point in history has come upon us, we can destroy our entire world and with it ourselves. Never before have we had the technology to do so, never before has the threat of war been so ominous. A war between the super powers today spells complete and total annihilation to every living thing on this planet; that's you and me!

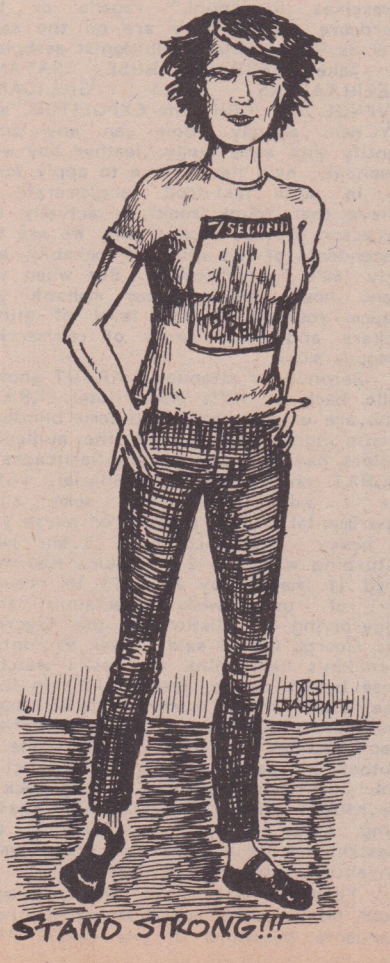
War is, today, OBSOLETE. War is obsolete as a means for nations to settle disputes, if we choose to continue employing warfare as our resolving factor, we face death by our own doing.

The realization that war is obsolete must be made by all of us. We must begin to employ this vision into our everyday lives, today. The only way we can bring on this new way of thinking is to start with ourselves. We have got to see violence is not a reasonable way to communicate. Unless we, the individual, can do this how can we expect our nation to do it? It begins at home. The individual ultimately shapes the whole, realize your strength, put it to work!

How, do we shake off all the programming we've been put through? I mean in this society we are to fight for what we want and to employ any means to get our way, we're constantly taught that that's the way things are done. We need to re-evaluate our way of thinking and our attitude toward one another.

This re-evaluation can begin today, now! I've found one way to see the world in a different way, try this: next time you walk down a city street try to imagine every person you see is a member of your family. Accept any faults you see in them as you would the faults you see in, let's say, your mother. In our families we have to accept our differences and faults in order to live harmoniously under one roof, if we don't do this we tend to go crazy, or worse!

We must begin to see the earth as a home and we are the family that shares it. Unlikely at best, huh? It's unlikely sounding but, tell me, have we really got any choice?!



The simple fact is we have no choice! There is no way we are going to survive unless we begin to respect one another's rights. I say it can be very well start with me; I today have expanded my "family" to include every one of us, the people of this fine planet. I truly hope each of you reading this would do the same. Spread the word too, tell everyone you see. Tell'em we're family now so we may as well just get along.

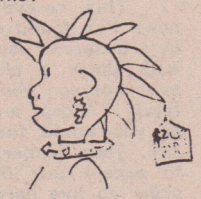
The single reason I'm saying all this to you is because I WANNA' LIVE!!!

To close this open letter to humankind I'll just say, remember: if you start a fight tomorrow at the show your giving some asshole the permission to blow you up. Don't be so selfish though, most of us want to live! I DO! Well, that's all, the choice is ours. THANKS FOR THINKING! Jason Traeger/ 1243 Hygeia St/ Leucadia CA 92024

Yo MRR,

Joe Asaro, GRAND POO-BAHS here. Now that I've gained the respect of the reading audience, let me once and for all put an end to all the brouhaha and confusion surrounding the rightful function of "punks" in America.

First of all, the average punk looks like this: Not like this:



Because if he looked like this he could not have a job, be an effective fighter for social justice, and moreover, would reduce himself to a freak-circus reject or the paradoxical fashionable "anti-fashion" punk.

I think once bands accoutre themselves in "punk" regalia or the "Hardcore Outfit"© they are on the same level as heavy metal exhibitionist assholes. I'll take VERBAL ABUSE, SATAN'S CHEERLEADERS, and GILLIGAN'S REVENGE over GBH, the EXPOLITED, and PSYCHOS anyday. How can any punk identify with some burly, leather boy with a mohawk; he'll never have to apply for a job in some fast-food conglomerate. I believe that "punk rock" is actually the successor of true rock & roll. We are the descendents of the spirit of rockabilly and early '60's "punk" bands. But when you spend hours teasing your mohawk you reduce yourself to the level of glitter rockers and other forms of commercial, pompous music.

Secondly; I attended a KRAUT show a while back at NY's Rock Hotel. KRAUT (who are usually cool) used some blinding, intense lights that panned the audience. Besides having hallucinogenic flashbacks of FOGHAT on the Midnight Special, I felt like I was involved in some sick, experimental C.I.A. project, or worse yet, a heavy metal concert. Even more disturbing were the 2 or 3 skins who were hired (I imagine by KRAUT) to prevent any of us lowlife spectators from stage-diving or disturbing the "sacred" set. George Orwell said:"Power corrupts". I couldn't help think that as I watched those burly, macho, fascist skins in their lame "staff" shirts, hurling kids off-stage. How these militant fascist skins are driving deep factions in the NYHC scene is another 2-page letter.(All due respect to cool, open-minded skins). Getting back to the KRAUT show, I have nothing against using stage effects, but caution and question the use of commercial trappings of conventional concerts. Hi Johnny.

Thirdly; what's all this nonsense about punks being apolitical and apathetic (hardcore buzzword of the year)? When asked about what the average punk thought about politics, Joey Ramone said something to the effect of "Punks don't care about politics; they care about having a fun time." Now, regardless of what you think of Joey Ramone, his point has some validity. Punk initially was the idea that plain (ie punks) kids could get together and make music for kids by kids, etc...It was the idea that punks--kids who weren't impressed by heavy metal power-trip egotists or brainwashed AOR, MOR static--could form their own underground music scene without the manipulative powers of record execs, club owners, and most of all, lame-brained, post-hippie musicians who comprised most of American music throughout the '70's. That in itself is an intense political statement. Not that punk should be apolitical-- I personally feel that hardcore as a forum for social change has been a positive development, but not necessarily a natural one. I think that punk has grasped progressive politics because, on the whole, punks have less sexist, racist, religious, and egotist hang-ups--but don't jump on someone's case if he's into playing the congas, or just skating.

I think most people in the scene can appreciate bands who criticize aspects of institutions, western civilization, or the world in general in an intelligent way. Bands who can effectively make social/political statements/arguements do so in an objective, informed, and non-make-em-chant-"Nazis suck"-in-the chorus-and-maybe-they'll-forget-the-15-years-that-parents-schools-taught-them-the-joys-of-raci way. Get it? Most of the bands who are labeled "preachers" encounter this stigma because they criticize (or in more extreme case, attempt to indoctrinate the audience) in a simplistic, condescending manner (sometimes uninformed) without any humor involved. You don't have to have a degree in sociology to realize this type of sectarian opining is bound to result in resentment by youth who are already preached to in schools, churchs, and homes. Consequently, I think traditional methods of punk criticism, parody, and satire are more effective and much more bearable. Thanks,
Joe Asaro/ 84-44 60th Ave/ Elmhurst NY 11373

Dear MRR,

I am pretty sick and tired of seeing "Anarchy" sprawled over park walls, etc. and seeing general apathy at shows. I guess most punks around here value showing off how "punk" they are than really being a threat by participating in any rallies or other functions where one can voice out his/her beliefs or creativity. My interpretation of being "punk" is putting your intellects together to muster all of our creative and intellectual skills and talents together and create something new--to be idealists in a materialistic world. We can topple this "system", a lot of "punks" call "fascistic and oppressive". If we just band together (not as in sheep or gangs) as individuals functioning independently in a group towards a common goal.

But before one goes to change the world (it can be done) one should look at one's self--find out who you are, what you really want, and where you are and where you want to go. Maybe if you know yourself (even a little bit) and your prejudiced, you can then open your minds to new ideas and learning experiences. One has to have a revolution in the soul first, before he starts tearing down the social yoke placed on his shoulder. "Punk" is a learning experience. It, to me, is a school where one learns from other people and upon "graduating" from this school--one becomes more aware of his government, friends and self. Maybe, if we start to really listen to each other (instead of just hearing) and see each other (instead of only looking) we can learn from each other. Most of the time, learning destroys ignorance, which breeds hate. If we could only start learning from educating each other maybe we won't have apartheid, labels, wars, etc. Remember, the world starts with you and you are the spark that preludes an explosion. Enough preaching. Peace and Understanding.
Jed/ 7540 St. Clair Ave/ NH CA 91605
P.S. I am putting together a "thought"-zine. So, if there are any of you "enlightened" philosophical or politically aware punks out there, contact me. Any contribution will be welcomed.

AHEM AHEM!!

This, er, embarrassing announcement pertains to fanzine editors around the world. As we attempted to print out a list of fanzines and their addresses from our new computer, we (I mean I) managed to fuck up badly and ERASE all such information from the memory. So, not only can't we print a list of all the zines we've received, but we will not be able to send out trade copies to you all next month.

What do we do now? The only reasonable solution seems to be to institute a new policy for the future. From now on, when we receive a trade copy from you, we will put you on a new list, and you'll get our very next issue when it comes out. A one-for-one trade.

Yep, there's nothing quite like this modern age. Tim

AAAGH!!!

Dear MRR:

To Mykel Board: I say--You're wrong!! Every month it gets more unbelievable. Ok, so maybe people don't take into account the fact that bands work 24 hrs a day. I say they still have a right to be pissed when SIOUXSIE & THE BANSHEES charge $12 a show--even if they're wrong. But please don't talk like a school-teacher or make dumb jokes, cause it's not going to alleviate the frustration which comes from the fact that most people just plain don't have 12 bucks to spend like that. But anyway, what really gets me is Mykel's assertion that "rock musicians are not exploiters, no matter how much money they make". What the fuck does he mean? Who in specific is he talking about, anyway? What about woman- haters like Motley Grime and their cohorts who are making millions off of the exploitation of people's frustration with their relationships and their misunderstanding of women? What about bands that call themselves "joke" bands and yet perpetrate more and more stances of hatred, violence and stupidity? Sure, "Kill the Poor" was a revealing slap in the face, but how much longer can bands go on crancking out the same old backwards drivel in the name of satire? I think that's exploiting people's desire for something shocking of illuminationg value--by telling them how brilliant and revolutionary their sexist, racist lyrics are they mislead (or try to) some people into thinking they're getting some real social commentary.

The same goes for bands like THE CLASH-- whom Mykel excuses as being "just hypocritical". Well, you could say that Ronnie Reagan is "just hypocritical," too. How lame. Mykel justifies the whole sell-out mentality by saying "What's wrong with making money?" with an American-dream placidity that doesn't take into account what is being exploited. THE CLASH are exploiting people's (especially younger people's) need for social change and the feeling of participation in this change. If buying loads of CLASH paraphernalia at mass-market prices is your idea of revolution, forget it. Yeah, I know, no one made them buy it, but if we can see the effects that corporate

advertising and TV have on our brainwashed minds, can't we at least demand a little conscious responsibility from supposedly radical bands? I just can't see thriving on the very system you're claiming to work against. We all know who pockets the rewards of this farce.

"Rock musicians don't make money on the misfortunes of others." Mykel, that's just not true. Exploitation extends beyond the physical, dollars-and-cents reality; people's aspirations for a better world get exploited, which is worse in essence because it's a mind- fuck. That's the greatest misfortune of all.

Oh, and one last thing--I know working can suck. And I don't envy you your job, Mykel. But don't lump all work into one category. The main reason there is so much apathy and hatred towards work is that most of it is so lousy you'd rather die, but there are other kinds of work, yes even physical work, like carpentry or farming, which can be really rewarding and can reinforce our place in this world as builders of positive, creative visions. Let's focus on making this a real alternative, and not spend time pontificating and excusing the middle-of-the -road "hypocrites" who are just making a few million innocent bucks. So, don't give up hope and fer chrissake, don't be a dope! Thank MRR!

Write--Katie/ 2373 Empire Grade/ Santa Cruz, CA 95060

TESCO TIME

Dear MRR:

While I fully enjoyed your article on the Industrial scene in #19 (yes, Tesco, that label does indeed suck shit), I feel compelled to share some of my sparse thoughts with you.

First of all, Tesco Vee referred to THROBBING GRISTLE as the "harbinger of things to come." Upon this point I beg to differ. First, though, let me say that I'm not trying to take anything away from T.G. and that I am lost in admiration for them. During the 70's, T.G. was one of the few groups which comprised the underground, along with IGGY, BEEFHEART, the Ralph Records groups and GENTLE GIANT, before the SEX PISTOLS blew the scene open.

The "industrial" musicians, whether they care to admit it or not, were and are merely an extension and continuation of a much older set of musicians that Tesco neglected to mention: JOHN CAGE, TODD DOCKSTADER, KARLHEINZ STOCKHAUSEN, EDGARD VARESE, GEORGE ANTHILE, DAVID TUDOR, MARCEL DUCHAMP (yeah, he's the dadaist painter as well), HENRY COWELL, ALBAN BERG, GEORGE CRUMB, THADDEUS CAHILL, CHRISTIAN WOLFF, MILTON BABBIT, BULANT AREL, etc. etc.

I will spit upon anyone who dismisses these people as "arty" or obsolete. Their music is as valid, vibrant and alive now as it was when first performed because it lacks the trendiness that has proved to be fatal to a good deal of music that has since been spawned.

This music was labelled "avant-garde" and they knew a thing or two about busting down barriers. That's my point--they were the harbingers of things to come. I believe we should give credit where credit is due.

While we're at it, let's name a few more '70's "Industrial" harbingers: BRIAN ENO, early DEVO, ELP. Pretty pretentious stuff you say? Well, let me quote somebody: "...your preceptions/ tastes/ and open-mindedness will dictate any predeliction towards this type of music...But to this writer, this realm of (non)music is as relevant as any..." Another good one is KRAFTWERK's first double LP on Vertigo.

What set me off on this rave was that Tesco Vee states right off the bat that "Noise is certainly nothing new...", but then skips over the avant-gardists whom were using noise, atonality, and disharmony before the Nuclear Age, before your parents, in many cases, and even your grandparents in some cases, were even born. Instead he went straight to the "industrialists", as though they've invented something new. Nah! C'mon! Be serious!

Well, what about the social commentary, you say? Well, Duchamp, as I've stated, was a dadaist painter (he may have also invented Dada), as well as an avant-gard musician, and dada had a thing or two to say about society and its mores. Why do you think Gary Kail (of ANTI) called his avant-noise band ZURICH 1916? Go look up the artists who were painting in Zurich in 1916 and see what they had to say about society (Jean Arp, Max Ernst, Paul Klee, Alfred Jarry, Rene Magritte, and Man Ray you might want to take a look at as well). At least Kail knew who to bow to. My point? There is no set beginning to "Industrial" music. Whoever you claim was the first, someone else will find an artist who was doing it before that. "Industrial Music" is as old as industry itself (check out Ravel), if you want to get technical about it (no pun intended). Hence, any "industrialist" who disclaims influence from the Avant-gard is not only an asshole, but a fucking liar as well: your music exists because there was Avant-gard. So, if you still feel no obligation to them, then you can stick it up your ass sideways as far as I care about your music.

Still, though, hats off to Tesco Vee because this is one of the first zine articles to deal with underground music that is not hardcore, and I'm glad he had it in him to write about it (I knew I liked the MEATMEN for some reason) and alert us to Chris Phinney's zine, which I never knew existed. Well done!!

His article also hit it dead center: we pay people with nice physical endowments large sums of money, as though we want them to trick us into believing that ugliness does not exist, by showing us how nice their tits are or whatever. The systematic dehumanization that governments all over the world have been forcing on mankind since time immemorial is now effectively out of control. This must be to make us obsequious, abject slaves. I can't see any other reason for it. So be careful and don't give up.

I am not now nor will I ever be your humble and willing servant. Ito/ 23 Marvin St/ Saratoga NY 12866

P.S. Two of my friends and myself collectively possess an enormous library of weirdo music, ranging from the original avant-gard, to avant- jazz, to psychedelic, industrial, punk, post- punk and new wave. So, if you're interested in trading records and tapes, write me at the above address. If you do not receive an immediate reply, it means I moved and never got your letter, and I can be reached at: 23706 Thornton/ Mt Clemons MI 48043, which is my parents address. They will see to it that I get your letter, although it will take longer.

THE SITUATION

Dear MRR,

I'd just like to congradulate Bill Brown on his article in MRR #19. The whole thing was really "informative", but I'd like to concentrate on the last paragraph. I disagree with his statement "Punk rock is dead". It definitely isn't shocking to society anymore; the "punk look" can be found in any store and is being made more popular as the time goes on. It is the thing among trendy people. People often confuse Madonna as a "punk", and her look is being copied by more and more teenage girls. However, the idea behind "Punk rock" is still alive. The attitude remains the same. The social concern (or rather, our trying to change society before it changes us) is there. That's what counts. This is what we need to work on, not trying to shock, but change the system.

I do agree with his concern for "the hardcore scene". This is a relevant and necessary concern today. However, his statement suggesting that the fact that many into hardcore are anarchists, and that this is leading to its decline is false. It's true that a lot of people who wear anarchy signs plastered all over their clothes really don't know its real meaning: they think it's just "cool" to wear them. How can there be support for something when the supporters themselves and the rest of humanity have no clue as to what its theory is? There still is a lot of people who really are involved and do have enough information in their brain to be able to support their opinions. These are the people who are helping "the scene", rather than wrecking it. If we had enough strong-willed, determined, intelligent people cooperate and do something, hardcore would grow stronger (Does that make any fucking sense at all?). Talk is cheap. Talk won't create change; action will. If any suggestions, please write. I'm done.

Madeline Virbasius/ 33 Linda Ave/ Millbury MA 01527

STARVE A FEEDER

Dear MRR:

Before writing "An Introduction to the Situationist International," I sent a postcard to the FEEDERZ informing them that "any contributions on your part would be greatly appreciated." Frank Discussion, in his letter to me (MRR#21), clains it arrived "two days" before the deadline, meaning Oct. 13. Yet his own photocopy of the postcard, which he insisted on sending me, shows plainly that it was postmarked on Sept. 18! The only other reason Frank said the FEEDERZ had for ignoring my request was that I might've been (gasp!) A STUDENT, and thus presumably not ever capable of becoming "politically correct".

Now that this STUDENT has challenged their monopoly on the hardcore movement's access to the techniques and writings of the Situationists, the FEEDERZ are suddenly ready to talk, or rather, to bellow insults at me.

Go back and look at the liner-notes on Have You Ever Felt Like Killing Your Boss?: Sure, they tell you about all the great Situationist books, but they withhold the addresses of the books' publishers. You had to go through them to get it and if you were (gasp!) A STUDENT, maybe you wouldn't get it at all. But don't worry, those days are gone forever, the "Intro to the S.I." saw to that. It's your turn now. Bill Brown/ P.O. Box 7252/ Ann Arbor, MI 48107.

P.S.: It is still inconceivable to me that the Situationists would, under any circumstances, ever endorse a song as reactionary as the FEEDERZ' "Love," whose narrator says he wants to respond to a woman's amorous advances by "kicking her where she pees" and "sticking a broken Coke bottle up her cunt."

Greetings,

We are an Alternative Arts, contributor- sponsored, mail magazine club called Velocity.

Anyone can join by submitting 100 copies of something (images, writing, reviews, issues, etc.). We take one of everyone's submissions, package it in an envelope, then send it back to the contributors.

Velocity exists as a network of exchange, and a service to the contributors. Send a SASE for more information and conditions for submitting to: Velocity/ 4350 McPherson/ St Louis MO 63108.

Maximum RnR,

I'm writing to tell you how much I hate your magazine. Your writers write pointless articles that prove nothing. The letters you print are all the same: how everyone complains about their scenes and the death of the Movement. Sorry to break it to you: there is no Movement.

Issue #17 was really bad. It made me so frustrated by reading it that I took it outside and set it on fire. After reading MRR, I've decided that I hate it. Thanks for nothing.

A disgusted reader/ Philadelphia.

Dear MRR,

I'm starting a "written word" zine. I would like people from all over the world to submit poetry, short stories, lyrics, etc. Please include your name and address and send a stamp if you would like a copy. It will take 2-3 months to get the first one out, so send in your stuff now, and please be patient.

Kaz/ 1111 Pine St #7/ San Francisco CA 94109.

Dear Readers,

We would like to thank the readers that wrote to us, who helped us with hundreds of name suggestions, then voted for the finalists. The winner of our new name election is MAGGOT SANDWICH. It lead the mail-in vote 2 to 1 to the nearest competitor. However, a lot of our most loyal fans and the people who book us regularly hate it! So we aren't sure what we're going to do (as usual). I like the name a lot, but I don't think it has too much to do with our music. Oh well, what do you think?

Vik Kaos/ 1261 E Tunis/ Pensacola FL 32503.

Dear MRR:

Yow! Please help us save a dying/yet unborn scene! Amarillo, TX (population: too many goddam cowboys!) has a tiny scene of less than ten people, and we've never had any gigs here (although I did hear that the VANDALS got stuck in the snow here about two years ago).

Amarillo is located in the Panhandle, that is, the little rectangular part at the very top of the state. Interstate 40 runs right through the city, as does Interstate 27. We can provide a place to play and a place to stay, so please don't forget the smaller scenes like ours. Any and all bands interested in setting up dates here (c'mon guys, don't let us down), contact me, Landshark Marc, 6200 McCoy Dr./ Amarillo, TX 79109, or call (806) 359-9361, and leave your name and number if I'm not home. Thanks a lot!

Dear MRR,

This is the Hudson Valley scene report. What scene?, you who are familiar with the area ask. Exactly!

There is no scene here in this town (New Paltz), but I'm trying to build one. I just put out the first issue of a fanzine (Acid Tears) and I'm getting in some bands. I was in N.Y.C. but decided my energy was needed up here in my hometown. None of the new bands have any place to play around here. The underground art/political scene is dominated by hippies who don't want to see any changes. The lack of community among the revolutionaries, punks, and hippies makes all the musicians slaves to the bar owners. I'm trying hard to wake people up to what's happening now instead of living in the '60's, like all these earth nazis do around here. I want to build an underground punk scene that will give all the frustrated creativity pulsing under the boring college-town exterior of this place a voice.

Sounds pretty romantic, huh? Well, I'm gonna give it a fuckin' shot anyway. Please, anyone who wants to give advice, get a copy of Acid Tears (50¢), or just talk, get in touch. I'm suffering from mental stagnation and terminal doubt.

Stephen Bort/ 51 A Village Arms/ New Paltz NY 12561

Dear MRR:

S.O. Fuckin S... Attention all bands!!! Buffalo, N.Y. is home to a rapidly growing hardcore scene. Being a Buffalo punk, I feel our location is one of the best in the country. Our city, being one of the many industrial cities in the world being closed by the greedy capitalist blockheads, has many families on governmant issued social services. Basically the city (as in most northeastern cities) is full of oppressed people, while the suburban preppie fuck ups live carefree. Also in the neighborhood, we have Love Canal, "Home of our friends at Hooker Chemical and Union Carbide"; that speaks for itself. As we take a tour south of the "Queen City", we are greeted by the friendly employees of the West Valley Nuclear Power Project. For all you military buffs, the Niagra Falls Air Force Base; 107 Fighter and 914 Troop Carrier are stationed there. And the USS Sullivan and Little Rock that store a very small fraction of U.S. semen.

The last two bands to play our scene were DECRY and CRUCIFUCKS (I was in jail and missed these two shows but heard they were a big success). Anyway, the owner said it would be cool to have more H.C. bands play that club. The club is basically an all ages club, although we do have a bar club. Please, we are in desperate need of establishing a firmer base for our scene. This is an emergency. S.O. Fuckin S. out to all bands (political, metal, social, or any outcast of society).

We have places to play and to stay. So send letters of times and dates available to play and how many people you need us to put up. Write or phone us if you want to play or just come up and and check out the many fine tourist attractions that Buffalo and the surrounding area have to offer. If anyone out there wants to respond, please feel free, just to prove that there are other thinking people out there. Now signing off... Chief/ 472 Grant St./ Buffalo, N.Y. 14213. Phone (716) 885-1549.

Dear MRR:

Hey, let's look left and right here. Let's at least let other people say what they think. Being a high energy "punk" band from Coldwater MI (pop. app. 10,000) we know what it's like when people don't give a shit who you are or what you do. The vast majority of these people are into "Top 40" and heavy metal. However, there are about 10 of us into the scene who have half their shit together (for whatever good it does).

Anyway the name of our band is TWISTED VALUE. It consists of 3 people: Todd Bag, Death Lee III and Rubie Casanova. We have been together for about 1½ years and have recently produced a 45 EP "Take It For Granted".

Our problem is we rarely get to play out, mainly because of our location. We have been looking to play in bigger cities around our area, however, alot of places won't even acknowledge the fact that we exist (we have no manager). We tell them who we are, what we play, drive miles and miles only to be punched aside like head cheese. Our records don't sell well around the area.

What's the problem??? What are these people afraid of? Alot of good performers have come from the northeastern U.S. like IGGY POP, HALF JAPANESE, MC-5, GO EAT, THE SCHMANG LORDS, etc... All I'm really trying to get at is that TWISTED VALUE does exist and we are available to play in areas like Detroit, Ann Arbor, Lansing, Kalamazoo, Grand Rapids, Columbus, Cleveland, Columbus, Toledo, Akron, Pittsburgh, Indianapolis, Fort Wayne, Louisville, Chicago, Milwaukee or anywhere in between there.

TWISTED VALUE/ 564 E. State Rd/ Coldwater MI 49036

Dear punx,

It seems that there is a built-in prejudice towards people involved in underground movements. People don't take time to listen to these "different" people and of course, any media attention given to the movement is fully distorted. Sounds a lot like the punk scene doesn't it? Well, I'm actually talking about the beatnik era of the 50's and 60's, and before you stereotype them, consider beatniks as your forefathers.

The beatnik era was primarily literary, with a small core of men like Jack Kerouac (the daddy of the psychedelic era), Allen Ginsberg, and William S. Burroughs (active in today's music scene in England), and others. There was a strong association between the beats and jazz musicians, yet it was Bob Dylan who became a disciple and collaborated with Ginsberg to form blues/poetry. The beat's jazz association also led to a false stereotype of goatees, berets, and heroin, etc. and these men, involved with the literary community, found it very hard to get their works published (sound familiar bands??) and it wasn't until the tail end of the "scene" that a national magazine paid attention to what these men had to say. Of course "beats" dressed in berets and goatees appeared in TV shows and movies (much like Johnny Slash et al).

So as you see, we share common problems with today's punk scene as people did with another underground scene of 30 years ago. As of now, there is a growing literary awareness of what the beats were all about, so there is hope for the punk scene to surface again much like the psycadelic era is doing today. Scott Huey Nebbish/ Minneapolis MN

Dear MRR,

To all people who bought an ARTICLES OF FAITH album (Give Thanks) and discovered that there was no lyric sheet inside, there is still hope. Evidently a large number of records were shipped out by the plant without those useful little 12x12 sheets of rhyming words, so if you find that you are one of those lacking lyrics, write to the record distributor and you will soon receive one. The address is Dutch East India Trading/ 45 Alabama Ave/ Island Park NY 11558. Now, for those of you who have lyric sheets but no records ... Virus X/ A.O.F.

Dear MRR,

This letter is in response to Andy T, Suburban Voice fanzine's letter featured in the Boston Scene Report in your January issue.

Thanks, but no thanks Andy. When I need to listen to your warnings about what kind of music I should or should not listen to, I'll simply listen to top forty radio.

It truly surprises me that Andy feels that he has to take it upon himself to warn me about what records I should buy. What an insult to anyone who reads this magazine! Such a hypocritical letter does not belong in a magazine which advocates free thinking. If Mr. T felt so intimidated by the rantings of someone as good natured and harmless as Springa I truly feel sorry for him. (And why is it that when anyone from a band speaks Mr. T believes they are speaking for the entire band?) I cannot believe that he would put down certain bands for making a progression. If he doesn't like their music, fine -- that's his perogative, but it certainly doesn't entitle him to force his opinions down everyone else'e throat. It is shocking to me that he can put D.Y.S. down because they have a ballad on their album! Give me a break from such narrow

minded thinking. I don't believe the bands mentioned in your article have ever pushed themselves on anyone.

Maybe, Andy, your taste is dated. Music changes year after year, and those like you, unwilling to accept the fact, are backwards. You are as much in a time warp as those people who think the only good music is from the 50s or 60s. If you chose to live in the past, fine but please don't tell me to. I feel sorry for you because you weren't a part of the true hardcore scene - if you were, you would not be satisfied by the imitation hardcore bands that try so hard to bring back the spirit of 1980 hardcore.

Lastly, I cannot believe that Mr. T devotes a whole letter condoning the very thing he says he despises.

Some advice to you Andy: Rock and roll will never be just ONE form of music. Rock and roll has never been about forcing your ideas on someone else. Spend more time listening and you will spend less time making a fool of yourself. Sincerely, Louie LaSorda/ Boston MA

Dear MRR,

After reading a couple letters in the latest MRR I've found myself inspired enough to use this magazine as a public forum once again on the continuing topic of the complexities of independent record distribution. What ticked me off in particular was the letter from Modern Records in Syracuse NY in which they accused "certain" wholesalers of exploitation for the sake of capitalism and implied distributors take no risks whatsoever. I think this viewpoint is rather misleading.

Back in October 1984, George of Modern called Toxic Shock to place a sizable order with us for his store. During the conversation I reminded him that since this was his first order with us, his package would be going out C.O.D., until he could fill out a simple commercial reference application. We do this to protect ourselves from writers of bad checks. George said this would be "no problem", so we shipped out his package. A couple weeks later, this very same package came back to us, unaccepted. Attempts to reach George by phone were unsuccessful, however we did receive a postcard from him shortly thereafter, where he stated yes, he still wanted the package and asked us to reship it. We complied. Another two weeks, back comes the same package. By this time our shipping expenses had accumulated to over $30 which we are required to pay UPS, plus our time and energy to process the order. All future attempts to contact Modern Records turned futile. Even calling Syracuse information to verify the phone number, we were told there was no listing for Modern Records. No risks, huh George?

In his letter George also complained of being asked by distributors to order only what he could sell. Is this unreasonable? Also, distributors do allow stores some return privileges of unsold records (after or if they receive them). The reason we extend credit to a minimal of store accounts is to insure that we'll be able to pay the record labels within a reasonable amount of time. Even when collecting a store check or cash from a store, we won't receive payment from UPS for up to two weeks later. It's rather seldom when we'll sell out of what we receive from the label in the first two weeks therefore we rarely receive all the money owed to the labels in the first 30 days. We've found as Systematic stated in their interview in MRR #16 60 day terms with our suppliers a much more realistic payment schedule. We still pay within 30 days on some of our smaller purchases, but the necessities of "capitalism" do indeed involve certain restrictions and yes even risks. Just recently Mike Ness burned us for $75 on some SOCIAL DISTORTION videos that turned out to be blank. So much for junkie capitalism.

The other letter I'd like to comment on is by Scott of Gravelvoice, concerning bankruptcy and lack of communication between suppliers and the middleman. Toxic Shock lost $330 on a bad check when Real Records in Houston went bankrupt; we did get partial payment in records though. However this doesn't bother me half as much as seeing the Upstart label thrive after Jorge Newberry's supposed bankruptcy. Erika Records, who manufactures the Upstart label, continues to make his records and collect his money. I think a real simple solution would be for all distributors to boycott Erika/Upstart altogether. Toxic Shock has taken this step but it's ineffective unless every distributor does the same. The record buying public should also stop putting money into Jorge's pockets and simply stop buying Upstart releases (KILLROY, RED SCARE, STALAG 13 and CIRCLE ONE 12"s and STUKAS OVER BEDROCK 7").

By the way, has anyone else been burned by Tez of Retaliation in the UK? We sent him $90 in records early last summer and still haven't got a reply. As Scott pointed out, communication is very important.

In the formative stages of Toxic Shock's development back in 80-81, we had our financial woes, but in time we cleared up all our old debts and would expect the same of others or at least an explanation.

I'm thankful there's a zine such as MRR to communicate a warning to others and allowing everyone in the scene an opportunity to air grievances and numerous subjects. Let's give the accused ample time to respond directly without going public, but if you don't get any response, let's expose the slippery and let others be warned!

Another thing that irritates us is when an indie label will refuse to allow us to distribute their records after repeated requests by us due to the high demand from stores we service. We get told "we have enough distributors already". Maybe we're looked upon as a small- time operator compared to other distributors with larger warehouses, a bigger staff and a less specialized catalog.

We encourage bands, labels and fanzine people to send us samples of their product with related info and to contact us, by phone if possible, as answering letters can get time consuming due to the volume we receive. We sometimes rely on brief notes and form letters to communicate and we don't necessarily distribute everything we receive, but give us a chance. If we do decide to carry your product, help us out by making invoices clearly stated and stay in touch with us. Let us know about important things like tour schedules. Feel free to ask questions. We're here to help.

We look at Toxic Shock as a service, not as a capitalistic enterprise. After we meet our expenses, any "profits" are put back into our operations. We keep our record label finances separate from distribution, our record label pays for itself without outside funds. Through the label, our mail order service, and distribution, we hope to make underground music available to anyone interested in an alternative.
Bill Sassenberger/ Toxic Shock/ Box 242/ Pomona CA 91769. (714) 865-2088 or (714) 620-6265.

Quote of the Month: "I stink, therefore... I am." Harvey Moody/ Fresno CA

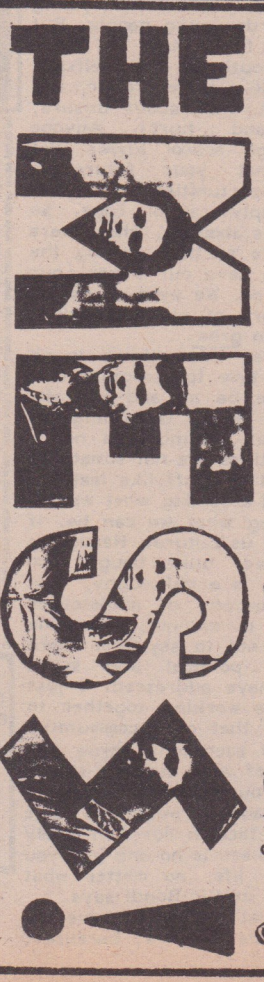
INNER EAR DAMAGE

a 90 minute compiliation cassette with ...

The Sears (Walsall, england)
Ron Create (Sepulveda, u.s.a.)
Ruggedy Annes (Winnipeg, can.)
Son Of Sam (Detroit, u.s.a.)
Sanction (Exeter, england)
Lost Cherrees (Surrey, england)
Instigators (Dewsbury, england)
Scott Mills (Irvine, u.s.a.)
Chumbawamba (Leeds, england)
The Plague (Chappaqua, u.s.a.)
Annie Anxiety (London, england)
Body Count (Lakewood, u.s.a.)
Pandora's Box (Manchester, england)

avaliable for $3 (includes lyric/ information 'zine &postage) from

ENTERTAINMENT TAPES
P.O. BOX 3092
ORANGE, CA. 92665
U.S.A.



ALL-NEW FOUR SONG EP FROM THE MESS -
IT'S ALL WYRD
ONLY $3.00

BACK IN PRINT!
The original 12-song demo tape
CAUGHT IN THE MIDDLE
$3.00

It's All Wyrd also available on cassette (please specify)

Send checks payable to
PETE WRIGHT
to: The Mess
P.O. Box 2532
Madison, WI 53701

It's All Wyrd distributed by Systematic Records

©1985 The Mess

COLUMNS opinions expressed are those of the columnists

Live like Bill HOLDEN

Vic Bondi

48 BEFORE 18

Hey folks, get out your dictionaries--I'm back. I don't know if you noticed, but it's been almost a year since the last "Live Like Bill" column. There were personal reasons for that, and public ones too. . .basically I had felt somewhat disenchanted with the whole "Punk Rock/Hardcore" whateveritis. I began to feel the whole thing imploding into its own rhetoric, becoming reducible to pat cliches and meaningless slogans: "We're pissed off. . ." So what?

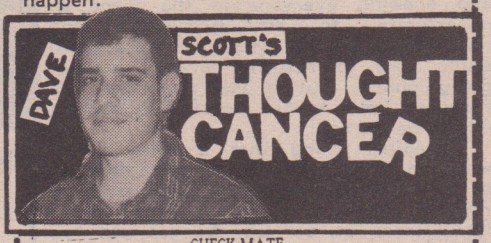
Hardcore was missing a human face, too concerned with society to care about the self, too occupied with the world to care about each other, too cool to be understanding. Then too, the older set, those who have been around since the early 80's, were standing around complaining about all the new faces in the scene, how it wasn't as good as the old days, how they could keep it just the way it was. And, Maximum Rock 'n' Roll, despite its good intentions, kept haranguing us. The whole thing felt incredibly stifling, trivial, especially in the face of a larger artistic context.

Perhaps the best example I can think of to illustrate my disenchantment was the absence of concern for the youth in our "youth culture." Ostensibly this Hardcore whateveritis is the product of young people, geared towards young people. But rarely did we find any of the characteristics of youth in that selfsame culture. Punk Rock was energetic and rebellious sure, but what about unsure, green, afraid, and hurt? Anyone graduating from high school knows that terrible feeling that your future is nowhere, that all opportunities are beyond you, that you simply cannot cope. So where were the songs about it, where were the letters? We were so busy saving the world, we forgot to save our hopes, our dreams, and our lives. We were 48 before we were 18, so sure of our convictions that we forgot how to grow.

And that's what this column is all about, because it's time to recognize that Hardcore is not the be all and end all, that "Live Fast, Die Young" is nothing but an obscene lie, that adulthood is not a trap, and that identities are not something you can put on and take off like leather. It's time we stopped asserting what we are and started asserting what we can be. If that means some of us outgrow Hardcore, so be it; I've never quite bought the proposition that this is a philosophy, if it is, it is the philosophy of adolescence anyway, and like it or not, everyone grows up. That is not to say that there are not legitimate political and social concerns that we have addressed. I just feel that if we are working together to form a social ideal, that of a community, it's time we helped each other grow into our own definition of what our life should be like; supporting our options, respecting our decisions. Because growing up is a problem each of us face in our own lonely way, and because there is no one way you have to lead your life, no matter what your parents, MDC, or Vic Bondi says.

The idea is that we should have the room and the latitude to grow, because I think that the only way you stay truely young is to grow. Those of us still worshipping the SEX PISTOLS, and enjoying only "the old stuff" are the old stuff. If your opinion and mind are still open to new ideas and new expressions, you never grow old. That's something to look forward to, because no matter what anyone has told you, these are not the best years of your life. They are ahead of you, even if you can't see the light at the end of the tunnel. Maybe that seems like misplaced optimism, and maybe it seems like a wimpy pile of shit. The way the world is, as hard as life is, I'll admit it seems almost unreasonable. But any other approach won't get you very far, because you're beat before you begin, and because you're so afraid of starting that you never get anywhere, and you stay 18, frozen there, ready to die. That's too bad, because 24 is not so awful, and I'll bet 30 isn't either. But unless you decide that, chances are you'll never find out.

I guess what I'm advocating is a little courage; courage enough to grow up, courage enough to sing about it, to write about it, and courage enough to allow all of us to believe in something today that we might not believe in tomorrow. We shouldn't be pinned to our opinions like butterflys in a display case; we are not depositories of dogma. I'd like to see some hardcore humanism. Let's give this corpse we live inside a swift kick and tell it to grow up. You never know what might happen.



CHECK MATE

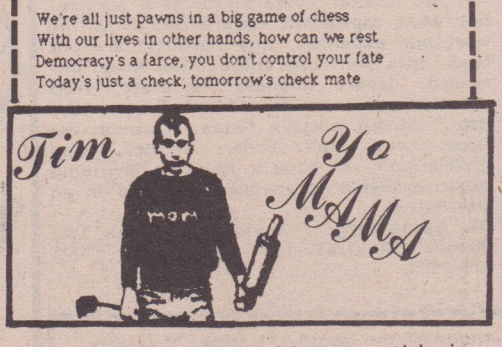
In everyone's search for security
We lose track of what it means to be free
Armies protect us from the threat of invasion
Yet the real threat lies within each nation

The elected rulers, few as may be
Really don't speak for you and me
They won't fight, they'll just push us in
And sit back and wait until somebody wins

They'll blind you with patriotism when you're losing faith
And brainwash through media till Old Glory you'll wave
Pump you with pride till you're numb from reality
Then write off their mistakes as a mere technicality

I don't hate Russian citizens, they've done nothing to us
Look beyond propaganda and the air of false trust
Why hate and kill people we've never met
For truth without glamor, talk to a vet

We're all just pawns in a big game of chess
With our lives in other hands, how can we rest
Democracy's a farce, you don't control your fate
Today's just a check, tomorrow's check mate



Since Pushead is doing an article in this issue lauding the advent and potential of "Speedcore", a synthesis of metal's "crunch" with punk's "speed", I thought I'd take this time to explain why I dislike the genre so much. I've frequently stated, in record reviews, my bias, but haven't really explained that in depth before...so here goes.

Musical taste is totally subjective. Just as with every type of artistic like and dislike, beauty is in the eye (or ear) of the beholder. We all have our biases, usually based on some type of conditioning, and I hope it's obvious to all that any given record reviewer is biased, and that said bias is (hopefully) made apparent so that the reader can take it into account while trying to imagine what a band sounds like. (Just an aside: a decent reviewer should ge beyond stating a bias, and should go beyond a blanket "genre" classification, to at least state how well the music is executed. Unfortunately, in such a short 3 or 4 line format as MRR's, genre classification is necessary).

But back to conditioning: my theory is that most all of us are predisposed to whatever type of music we initially were passionate about, or to what we were bludgeoned by the most on AM or FM radio during our formative teen years. In my case, my teenage years were started out on the first wave of rock'n'roll -- rockin' R&B and Rockabilly. This foundation was augmented, or matured by '60's punk, British Invasion, surf, etc. And although I initially was attracted to the first wave of metal (BLUE CHEER, LED ZEP, IRON BUTTERFLY), I quickly rejected it as a misleading strain of rock'n'roll....and here's why.

For me, because of my "conditioning", there was always a "roll" in that rock'n'roll. And that roll was an upbeat melody. Rockabilly and '50's R&B took C&W and blues respectively, and rocked them out. The first wave of RnR even combined the two, but the melody was always there, despite the picked-up speed. In the early '60's, Motown, surf, British Invasion, and garage music all kept that basic set-up, but updated the sound somewhat (especially on the volume side of things), But those early metal bands (it wasn't called "metal" then though) and many of the late '60's so-called "progressive" or "psychedelic" bands (not to be confused with the raw-edged, basic sounding punk/psychedelic sounds of '66- '67) dumped the "roll", and then there was just "Rock".

Rock music was "heavy". It was for stoned- out people, for downers. There were a few brave bands that kept alive the "roll" part of rock'n'roll in the early '70's, such as the MC5, STOOGES (contrary to current popular opinion, those 2 bands were not metal or pre- metal, but were a reaction against the loss of "roll"), VELVET UNDERGROUND, FLAMIN' GROOVIES, NY DOLLS, etc. They all harkened back to a pre-Rock era, where melody and drive were crucial. It wasn't until the first wave of '76-'77 punk that the "roll" was re- instated into rock'n'roll...maximum rock'n'roll, a new updating of the original innovation.

The majority of today's punks had their "formative" years in the '70's, and their conditioning was in Rock music, with many of them especially weened on metal. To this age group, it would make sense to incorporate that certain musical taste conditioning into their idea of what "punk" is. So, after a brief fling in rejecting their "Rock" roots, they might well start slipping in metal musical aspects into their punk. While I don't like that aesthetically, because of my musical bias and conditioning, I do understand it (although I hope that leads to another backlash

against Rock down the road within the punk musical scene). And while I hope those of you that like the metal-punk genre understand my subjective musical bias, I also hope you share my fear that this incorporation of metal into punk doesn't extend beyond the musical aesthetic, that we also don't get metal's traditionally backward social values as well. But I'm afraid I do see backsliding into those values happening too (sexism, egotistical self-indulgence, rockstarism, anti-politicalness, etc.). If metal rhythms, riffs, and guitar wanking are a downer to me, those accompanying reactionary values are 10 times worse. And, as I'm not convinced that the rhythms (music) and values (mentality) are inseperable (that the dull, heavy musical beat does have a correlation with a dull, heavy mindset), then this does lead me to worrying about it all. But, to end this, let me reiterate: this is all just a theory. Hope I'm wrong.

Two unrelated notes: First, as to some complaints about the veracity/slant of scene reports...all we can do is urge reporters (usually people heavily involved in a given scene, either as a musician, zine publisher, promoter, etc) to try and be as complete as possible, double-checking facts and info. MRR cannot, at our end, verify every bit of material we receive from hundreds or thousands of miles away. As to the bias of a reporter, we won't ask them to pretend they have none, but do at least ask that they explain said bias. By occassionally publishing "alternative" reports, we hope a balance of sorts is created. But by-and-large, we are very grateful to the reporters we do have, because finding reliable, consistent, and on-time writers willing to work for free is no easy task...and these people are dedicated.

Second point: I wish I had the time to respond to every question we get asked in letters people write us, or to individually thank all subscribers, etc. Some folks want hard info, others want opinions, others send us tapes, etc., and want feedback. In many cases, I'd love to be able to write back to say "thanks", just to maintain equal and regular communication. But unfortunately, it's physically impossible. At the moment, after I do my part- time "real" job, I return home and spend the next 3 hours processing the mail (filling orders, bookkeeping, ads, etc.). We are getting 20- 50 pieces of mail a day at present! Then I do some reviews, typing, layout prep, ad sales, follow-up on expected articles, graphics work, photo work, business maintenance, article writing, interviews, etc. I think you get the picture. Ultimately, I'm putting in 8-10 hours a day, 7 days a week, on MRR related stuff. So, please understand why I can't maintain all the in-depth communication I'd like to. Maybe some day things will slow down...but I doubt it.

As you grow old, there gain's a wisdom...The mistakes that are made are a part of the learning process. Questions to seek answers, truth from knowledge...Lies only to deceive away... Everyone reflects that image in the mirror, all with thar special plus, and equally annoying minus. But that is what makes people tick. There is no perfect being; only people surviving. With your judgement upon others, do you accept certain factors only? What about the whole of that individual? Dealing with the positive/negative forces works equally in what you see and how you deal with it. The nucleus is the core, the core that forms the outside. Within that core you will find the feelings and the action. And now I leave the rest of this column's space to an inspiring piece written by a very close friend, Deborah Valentine. I enjoyed it so much, I thought I'd share it here. Write...Pushead/ P.O. Box 701/ S.F., CA 94101.

"Any life must drain from everything. Ticking away, leaving its shell, twisted from each frozen eternity, gasping by on lightning sleds, dashed on the rocks, reading or mountain climbing, studying constantly or dreaming. I fish, and without knowing, randomly I bait my hook without knowing what variety of monster considers it its delicacy. Without knowing, I act, without guile, thinking not. Without knowing, how can anything more than time triumph, make its mark, non-existent mark- voiding, cancelling out... A pressure cooker from start to finish, inside or out, alone or in a crowd. So, banalities are the skeleton, the perspective comparison, the petty against the profound. The choices, safe or dangerous, all must be lived, lived, relived. Then there's right and wrong, or aesthetics. Or personal feelings or deadening of the sensations or intuition, masturbation, provocation, ie cause and effect, which brings me back to time... which, without really doing anything, is a built-in cause and effect, and brings coincidence and its opposite, which is also coincidence, into play. The reaction of others, small, large- important, insignificant, into play, into stasis, colors the air. Dominoes, black & white. What number(s) will coincide or come up? Our inability to accept life, physics, miracles, the impossible as a possibility, magic magnets, electricity, good, bad, ourselves, love, hate, mystery, fear, etc. rays and frequencies. We have built-in protection devices and self-destruct buttons, survival instinct, suspicion, self- denial, curiousity, love, hate, ideas, ideals, process of elimination, taboo, courage, pride, force, submission, negation, drawing straws, reaping, sowing, manipulation, zombism, habits, learning, forgetting, blocks, stimulants, traps, rooms, broken glass, hearts, promises, trusts, friendships, affairs, bones, and anything that can be created, built-up, invested, easily bleached. It may be an involved process; that's where knowing can be suicide, humiliation, pain, revulsion -pulsion -diculous -dundant- etc. (without being too personal) controls, vitamins, exercise, mental, physical, poetic stark decision-making,--cannot be meaningful in a positive sense without knowing.Our ability to accept life, tragedy, defeat, illusion, decrepitude, passion, farms, suburbs, cities, nature, hot/cold, on/off, deep/superficial, is all in our final solution. So what is true? Why does it exist? We are how we are, not how we appear.

I want to tell you about my pal Skip. the earth had sun-spun many times since last we met. So when both of us wound up in Austin over Xmas, it was time to catch up on the water that passed between us.

As it turns out, more water passed between him than me. You see, Skip offed and joined the Navy! Yessireebob! Skip was a jet pilot on an aircraft carrier. He had been to Beirut and Grenada. And to think, I imagined myself exotic for having spent six weeks in Poland!

Skip didn't do any actual bombing in Grenada. You remember all the hubbub about the press being kept out of the action there? They were harrassed and followed the whole time. Well, a big part of that was Skip.

It was his job to fly over a boatload of press people, his bombay door open, perpetually scaring the shit out of them. This lasted until the rest of the Navy, Airforce, and Marines did what they did--unseen and unreported.

Skip and I went to a punk show at Liberty Lunch in Austin. A local band was playing with the great DECRY from Los Angeles. Between bands, Skip told me about how he was in a ship off the coast of Lebanon.

There they were, manning the guns, helmets fastened. The BUZZCOCKS playing at full volume in the background. It would have been more poetic if the band was MDC or CRASS--but it might just as well have been. Anyway, I liked the idea of Navy boys slamming to hardcore in the Persian Gulf.

Just then came DECRY. They were great as usual. As we left, Skip spotted some rad- punks selling t-shirts with pictures of bombers on them. Underneath the bombers is the caption "Reagan's Social Workers".

"God, I got to buy a dozen of these for the guys on the ship!" says Skip, pulling out his wallet.

Okay. Stop. Shift gears. Shift out: anecdotal. Shift in: didactic. Remember a few MRR issues ago there was this post-situationist guy writing about how you've got to be careful when you're a revolutionary, because you can get eaten and used and turned into something else?

Fashion, music, politics: they've been homogenized, pasteurized, MTV and Donny Osmondized. Pat Boone swallowed Negro music during the 1950's and spit up white pablum that turned a boatload of beatniks away from jazz. Later, the '60's politicos like Jerry Rubin sold out to the instant food manufacturers. Now it seems you don't even have to sell out in order to sell out. Just stand there and you'll be used for something you didn't intend. You're taken as is and swallowed whole. Is there any way to prevent yourself being used? Well, here are a few suggestions:

1. BE AN ASSHOLE. For obvious reasons, this is the first solution I would propose. It would seem unlikely that there would be any expolitability in assholes. Who would want one? How could sell you it? How could you make asshole-ism work for you?

At first, I figured this must be the best kind of personality; completely safe from all possibility of exploitation. Unfortunately, I was wrong. Last week I heard this advertisement for car stereos: "This is the car stereo for those who like to drive with the volume up and the windows down!!". "Oh no!", I thought. "A commercial aimed at assholes!"

Yes, they're now a market. They'll soon be included in demographic studies and before long you'll be seeing designer jeans, laundry detergents and paper towels specifically made for assholes. Since that solution appears not to work, another one is:

2. RUN. Stay a step ahead. Desert one bandwagon and jump onto the next. You may be able to keep a finger-length ahead of those who would use you to their own ends.

In order to use this solution, you have to be like a New Waver with haircuts -- getting a quick change the minute ten people have the same style. It's already too late to jump from the punkwagon to the new psychedelia. You've got to find the fad AFTER that one. This solution is a tiring one and you may find yourself running so hard that you don't even watch what direction you're going in. Sometimes you'll end up making a complete circle. Just look at the hippies who became punks only to become hippies again without realizing it! Oh well, you could...

3. BECOME A REACTIONARY. I don't mean in the new sense of the word -- extreme conservative, but in the actual meaning of the word -- one who reacts.

That means you act ONLY in response to the actions of others. When they do or say something, THEN you decide if you support it or reject it. Other people always make the first move. They can't use you, because THEY have to do something first. The problem with this is that you just have to sit there until someone else does something. If they don't, you're stuck! Hmm, this is getting difficult. How about:

4. PURE NEGATIVISM? Remember the Groucho Marx movie, where Groucho sings "Whatever it is; I'm against it!" It would be hard for anyone to turn pure negativism into a sellable commodity, wouldn't it? Just be an ANTI: anti-KKK, anti-porn, anti-Nazi, anti-New Wave, anti-Communist...whoops. It looks like THEY can use even negativism to their own ends.

Well, there ARE groups that don't seem to get used or taken advantage of. Quiet groups like Amnesty International or the American Civil Liberties Union. While I don't agree with everything they do (A.I., for example, does not consider homos in Cuban prisons or pornographers in American prisons to be political prisoners. The A.C.L.U. has a very limited view of the rights of those under 18. They supported the "right" of Russian parents to get their son back after the kid defected to the U.S.), they are on the correct side of most problems. They work hard, deal with issues and not fashion, and every-once-in-awhile get something accomplished. The problem with these guys is that they wear turtleneck sweaters, smoke pipes, and have beards. The males are funny-looking too!

Oh ho! What's a post-situationist punk to do? Is there any solution to the problem of how to live without being exploited -- used by the horrible establishment for its own ends?

Yep, there is. The solution is to keep on doing what you're doing. Enjoy it. Work for what you believe in and don't give a shit if Skip buys your t-shirts for the guys on the aircraft carrier or listens to your music in the cockpit of his fighter plane while strafing Nicaraguan farmers. That's just how things work out. If you've done your best, that's all you need worry about.

In the "Fucked Up But True" department... A 30 year old black quadraplegic, many months hospitalized, was mowed down in the hospital crosswalk by a drunk driver. Oh he survived alright... But think about that action for a little perspective, spoonfed motherfuckers. "Asshole Of The Month" award goes without hesitation to the Stepe bro' who wrote the narrow-minded dissertation on metal... Gamm my knob, tickbrain. Such attitudes are quickly fading in punk rock's past (pray...hope). Last month's winner, Dylan Cohl, at last report was playing Times Square, playing up to the decrepit chickenhawks, and sucking their herpetic, pockmarked cranks... So now it's time, gang o' mine, for the "Who gives a fuck but here's Tesco's Best Of '84"...

1) The EFFIGIES' Forever Grounded. The LP of the year, sleeper that it is... John Kedzy deserves 6 figures for his efforts. A savage slab that should be crossover massive.

2) METALLICA's Ride The Lightning. After a dismal first LP, these boys toured with VENOM and they were never the same...Paint peelers like this are few and far between...

3) DIE KREUZEN's LP. Had the good fortune to play a show with 'em in Jersey. The ultimate speed unit. Besides, they have cool hair.

4) BELFEGORE's A Dog Is Born LP. Don't mix this one up with their domestic LP. This one haunts the shit outta me.

5) The SWANS' Cop. This LP reduces tuneage into rubble. The intensity of Window Pain...The mellow rush of a sledgehammer blow to the groin.

6) BIG BLACK's Racer X. OK, so it ain't out yet, but a singular masterpiece nonetheless!

7) COCTEAU TWINS' Treasure. Words cannot express the magnitude of this record.

8) DANIELLE DAX' Jesus Egg That Wept. Women ex of LEMON KITTENS, is a creative monster.

9) PORTION CONTROL (all). Pounding digital compounded by a grating voice, both beautiful and grungy.

10) WHITE FLAG's Sis Is For Space. C'mon, you know Tim Y still digs this when he's impacted in order to void his bowels... Bartell & Co. are " warped-out jerkoffs cum visionaries of the New Age."

My second annual New Year's bash featured another round of all-star fun. 15 people drove 10 hours from Detroit, so you know it was way cool. All-star lineup. You shoulda seen it. Next year's Penis Papparazzi reserve space now! Later, pongos-- I love you.

Dear MRR,

I'm writing in response to T.L.'s letter (MRR #20) about her friend, and I'm trying to write this as tactfully as possibly so's not to sound cold. But, I think you're all interpreting her death wrong. I'm sure T.L.'s friend didn't kill herself as a symbol to Punx, and I don't think we have a right to interpret it all. The time for that was over the minute she stopped existing. I don't know of anyone who takes HC seriously enough to kill themselves as a symbol of punx not communicating.

I agree we need more communication in our worldwide scene, but I'm sure this was the last thing on this person's mind when they slipped the noose around her head. I think the issue of teen suicide should be the point of writing to anyone. In fact, I think MRR should devote some of its precious paper to the subject.

I mean, I too am witness to the horrifying subject of killing one's self. A friend of mine (female) decided to tie an extension cord to a rafter of my old scholl and jump. Thankfully, someone thought fast enough to whip out their jackknife before she swallowed her tongue.

Seeing something like that firsthand makes you wish someone that teenagers trusted would speak on the subject, instead of our parents or police. So what do you say?

Brian Thorpe/ Pomfret CT

Dear Brian,

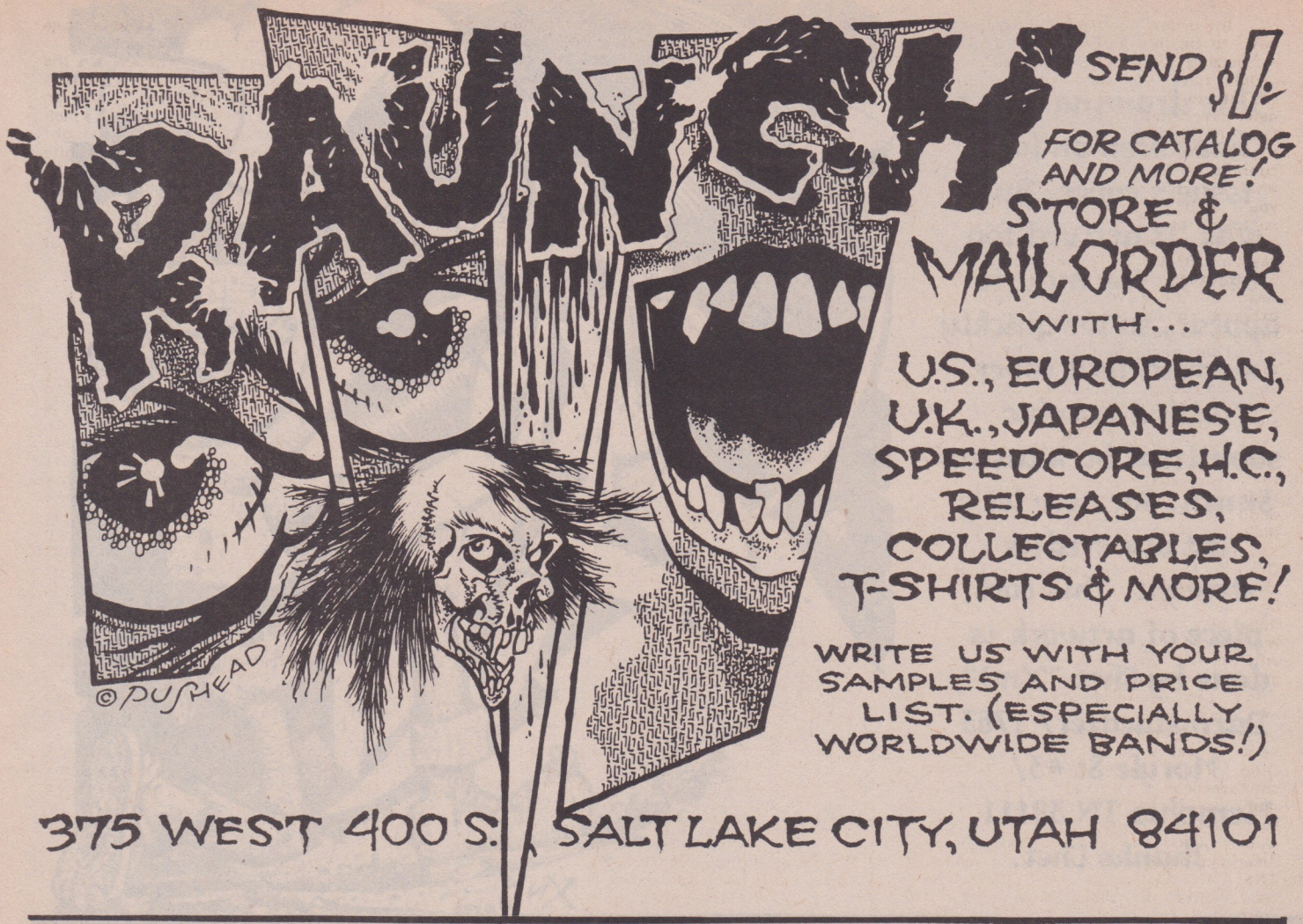
Communication is important, but not only involved with the issue of suicide. I certainly don't think that T.L. meant to imply that non-communication between punks was the reason for his friend's death. Rather, that communicating with others is the only way to really begin to understand about humanity, and to realize that you're not alone in the way you think and the things you think about. I think that a lot of times what makes people believe that they'd be better off dead than alive is just feeling so completely alone that no one could ever understand them--instead of realizing that other people feel that way as well but just don't talk about it either.

Frankly, I'd say that I find suicide a lot less tragic than other forms of death. Of the people I know that don't "exist" anymore, more have died from causes beyond their control than have taken their own life. A bunch of kids on their way back from a show, getting rammed off the road by some drunk guy on his way home after closing down a bar... or they were drunk... or accidents with drugs... or sickness. At least with suicide, the choice to die is yours alone.

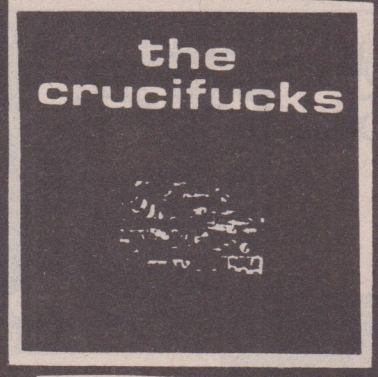
Recently, a friend of mine hung himself. At first I was shocked, and just couldn't get used to the fact that I'd never see him again. But I wasn't really "sad". Once he was gone I couldn't bring him back-- and it wasn't like he had never existed. Everything we'd done up until that point was still as alive as ever. Also, it was his choice, and who's to say he's not better off where he is? It's sure as hell not easy to "live", and sometimes I can really see where someone could and would decide that it just isn't worth all the effort and heartache and problems to keep on living, and I really don't see anything wrong with suicide in that respect.

However, I do agree that for some people, an attempt at suicide is a cry for help and/or attention, and not meant to be the final decision that it could turn out to be. If you know that one of your friends really isn't happy-- sure, try to talk with them and help them find out what some of their problems are. Then maybe solutions can be found-- like how to eliminate or correct the problem, and what would really make them enjoy their life, what would meke them happy. And perhaps you'll learn something too. The only person who can make you happy is yourself, and you are the only person who can kill yourself. Hopefully, through communicating more, the people whose thoughts of suicide are caused more by seemingly insurmountable problems than an actual wish to die can be prevented. But who's to say that if someone really wants to die that it should be stopped?

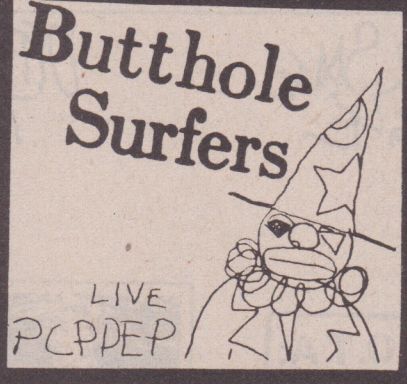
Anyhow, this is the first of a regular column where I'll be handling those letters that require a more carefully thought-out reply than usual. If you have one of "those letters", send it to this column c/o MRR. If I don't answer it in the column, I'll send you a reply.


RAUNCH
SEND $1.
FOR CATALOG AND MORE!
STORE & MAIL ORDER
WITH...
U.S., EUROPEAN, U.K., JAPANESE, SPEEDCORE, H.C., RELEASES, COLLECTABLES, T-SHIRTS & MORE!
WRITE US WITH YOUR SAMPLES AND PRICE LIST. (ESPECIALLY WORLDWIDE BANDS!)
©PUSHEAD
375 WEST 400 S. SALT LAKE CITY, UTAH 84101

This drawing was to have been on last issue's cover. But alas, it arrived too late in the mail to appear, so we quickly slapped that cover with a graphic submitted by Winston Smith. So, now let's get our credits straight. This cool piece of artwork is done by Chet "XnO" Darmstaedter/ 1763 Moryle St #3/ Memphis TN 38111. Thanks Chet.



VIRUS 38
THE CRUCIFUCKS
15 SONG LP
$6.00 POSTPAID



VIRUS 39
BUTTHOLE SURFERS
7 SONG EP
$5.00 POSTPAID

VIRUS 40
PART-TIME CHRISTIANS
8 SONG EP
$5.00 POSTPAID

DISTRIBUTED BY: TCI, Caroline, Sounds Good, DEI, Midnight, Metro American, Important, Wrestler, Rough Trade, Systematic, Greenworld, Toxic Shock

DISTRIBUTORS CONTACT : MORDAM RECORDS, PO BOX 988, SF CA 94101

THE CRUCIFUCKS GIGS: FEB. 15 - Milwaukee, Yanos
16 - Kenosha WI, Dukes II

FOR A FREE CATALOG SEND A S.A.S.E. TO:

Alternative Tentacles Records
P.O. Box 11458
San Francisco, CA 94101

Well, hi there folks! January's been here, yep, it sure has. Started off with a bang with RED KROSS! These dudes never cease to amaze me- where do they get their wardrobe? And is it humanly possible to wear so much polyester? Apparently so. "We want everybody to hold hands for this next song--turn to your neighbor and tell 'em that you love them"-- and then off we went into a pretty warped version of "Blackbird". AGENT ORANGE headlined the show and I kinda hate to say it but they were almost boring. Sure, they're great-- perfect, flawless-- but you can barely tell one song from the next. I'd rather stay home and listen to their records than put up with the bouncers at the Stone. RUIN put on another incredible performance that night-- I hope everyone got to see them while they were here.

At the Sound of Music a bit later were the EXOTIC HIPSTERS, hip as usual. Great version of "Have Love Will Travel" as well as plenty of groovin' originals... be sure to catch 'em if you can. They opened for THREE DAY STUBBLE, who are, uh, amazing. Nerd rock or what? These guys hail from Texas, and when you think of all the other warped music coming out of there--well, it just makes you think. I guess maybe the sun beating down all the time really does warp minds.

Great party up in the cow town of Petaluma-- the SKOUNDRELZ blazed on straight from the road, and played a fantastic (and long) set. MORALLY BANKRUPT played next, and Mike took time off from watching the party (at his warehouse) to drum up a storm. Following them were a new hot band from Sonoma Co., VICTIM'S FAMILY. Extremely talented, these guys do a lot of intense, different stuff. Hopefully, they'll play where more people can see 'em.

Anyhow, finishing up the month was an incredible show at the I Beam--the LYRES and BOSS HOSS. Any fans of garage/psych/60's type rock will be happy to know that we have another good local band (besides the EXOTIC HIPSTERS and the FILTERING POOR)---BOSS HOSS. They played a fantastic set that night, and are as much fun to watch as they are to hear. And the LYRES were incredible--hip, cool, and farout, man. Jeff "Mono Man" is amazing--hot vocals as well as keyboards and tambourine--all at once!! It was sure a refreshing change to see a show like this.

And a few bits of band news---Penelope Huston is back in town and there's talk of perhaps reforming the AVENGERS? Hmmm. Also soon to be released is more old AVENGERS tunes, this time live....BREAKOUTS have been gigging around recently, warming up for their upcoming US/Canada tour with RAW POWER....John Patterson (NO ALTERNATIVE, PEOPLE'S TEMPLE) has been helping out locals ALTER DE FEY on bass, and also practicing with a new and as yet unnamed lineup including drummer Tony Short and bassist Steve. Great rocking sound and it's sure as hell good to hear John singing again....

Avengers

Filtering Poor

....new East Bay band, the BONELESS ONES-- pretty good and definitely different, that's for sure....OK. Let's see if I can get this all straight--FANG has not broken up--Tom did leave FANG but is now in SPECIAL FORCES. Steve Hunt (TALES OF TERROR) is now playing with FANG as well as TALES OF TERROR. And Chris Wilson, FANG's bass player, is now also playing with the DEVIANTS. And Anna, the DEVIANTS drummer, has been practicing with SPECIAL FORCES as well. If I got all that correct, I'm amazed....New band ANY THREE INITIALS---just call 'em A.T.I. for short---including Will of FLIPPER, and Emilio and Eddie of BAD POSTURE. Cool name for a band, huh?...Paul Rat and RRZ are back around putting on shows--first one is the CIRCLE JERKS on the 15th & look for more....And on a sad note, I'm sorry to report the death of the DRUNK INJUNS. Remember hearing about that plane that crashed in the Andes last month? Well, the INJUNS were on board, coming back from a special gig in Venezuela. Now, they're history. Oh, I know they had to go sometime, but...maybe the Great Fathers will allow them to return, someday.....

Anyhow, yep--that's all for now. Don't forget to have fun, ya' hear? And see ya next time. Same Bat time, same Bat channel. Until then--Adios. Kent (PO Box 98, San Anselmo, Ca, 94960).

OUT SOON!! (DELAYED ONE MONTH)

PUSHEAD presents.... cleanse the planet ©

LP

A WORLD COMP. WITH OVER 63 MINUTES OF

- 7 SECONDS
- CIVIL DISSIDENT
- INSTIGATORS
- SIEGE
- C.O.C.
- CRUDE SS
- AKUTT INNLEGGELSE
- THE EXECUTE - PART 1
- POISON IDEA
- GENOCIDE EXPRESS
- INFERNO
- MOB 47
- SEPTIC DEATH
- ENOLA GAY
- HOLY DOLLS
- ZYKLOME A
- EXTREM

MAIL ORDER

$7. LIMITED EDITION WITH FREE 12"

P.P. USA CANADA

$10. OVERSEAS AIRMAIL!

FROM..

PUSHEAD
P.O. BOX 701
S.F., CALIF.
U.S.A. 94101

- OR IN U.K./EUROPE

£5 (POUNDS ONLY) FROM

EARACHE
42 HAZELWOOD RD.
NOTTINGHAM
ENGLAND U.K
NG7 5LB

DISTRIBUTORS CONTACT: MORDAM RECORDS · P.O. BOX 988 · S.F. CALIF. 94101

AVAILABLE IN JAPAN!

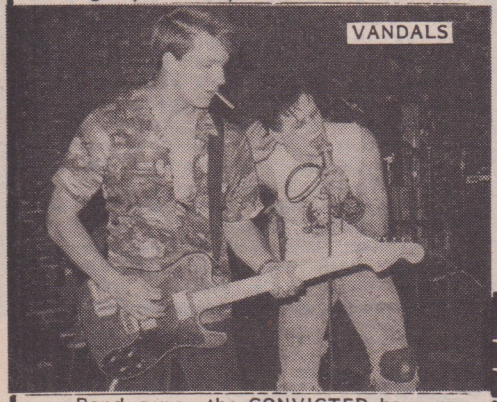
U.K./EUROPEAN DISTRIBUTION CONTACT... PUS MORT · BOX 59 · LONDON · N22 · U.K.

..SEND 2 STAMPS FOR FOREIGN H.C. MAIL ORDER LIST! PUSHEAD OR EARACHE!

COMING SOON FROM PUSMORT.... the PART 1 LP, the 'EXECUTE' EP, 'SEPTIC DEATH' EP, 'OBITUARY' & the NICK BLINKO book....

SOUTHERN CALIFORNIA

ORANGE COUNTY- I hope everyone had a Merry x-Mas and New Year. the sobriety checkpoints on New Year's Eve managed to keep me from drinking. Now, it's time to cover the events of the last 2 months. The biggest news of all is the opening of Flashdance in Anaheim. The club opened right around the time the Cathay closed down in L.A. Flashdance puts on all-ages shows every Wednesday through Sunday, and usually you can expect to pay $4 to get in. Our scene here is beginning to surface again because now bands and fans alike have a place to meet, play, and gather. Call the club at (714)220-1102 for info. Any bands from all around the state or even out- of-state should contact me so I can get you set up for a show.


VANDALS

Band news: the CONVICTED have re-emerged with a new drummer and are now ready to take off. They can be compared to SLAYER and DR KNOW. One of the more talented bands I've seen in a long time. The HATED have also shown their faces again, sharing the bass player from the VANDALS and drummer for TSOL. I saw them in January but was bored by their set. UNIFORM CHOICE reunited over vacation and attacked O.C. with their MINOR THREAT power. They are scheduled to play the benefit for Second Thoughts zine at Flashdance, They can definitely be called the ultimate hardcore experience.

T.O.D.

I'd like to comment on the Goldenvoice extravaganzas. In MRR #21, the author of the SoCal scene report touched briefly on the Goldenvoice problem. The Tovar Dynasty (Gary Tovar, the owner) thinks that they can control the whole L.A. punk scene by limiting who plays, and by manipulating the whole SoCal area. You (Goldenvoice) are not Avalon Attractions. It's fine if you like to tour around the big English bands and create rockstar images, but you will not, from this point on, ever get my support again. I will give all the help I can to 12XU, Flashdance, and any other indie promoter and club who needs my time and magazine space. I hope these few lines will bring about some conservation within our scene in Southern California. I'm sure the Tovar Dynasty won't stand for this, will you?

HVY DRT

To conclude my band news, TARGET OF DEMAND is working on a lot of new material, and I eagerly await hearing them play at the benefit. DOGGIE STYLE and HVY DRT, both from the Fullerton area, have been playing much lately, and will soon take the crown away from SOCIAL D for the kings of Fullerton. SECOND GENERATION and FIRST OFFENSE, both from Rossmoor, I hear are playing again. Keep practicing guys.

To close, I hope my new mag, Second Thoughts, can be a communication bridge for all of O.C. to us+. I'm disappointed with the response of the flyers I put out at Zed's and Peer in our area asking for help with the first issue, but I hope you can all help in some way with it. Be active, cause that's what will keep punk alive.

Frank/ P.O. Box 6873/ Buena Pk, CA 90622

P.S. Lora Wilson, please write me.

LOS ANGELES-I think it's about time that 2 bands that have never been mentioned anywhere get some freee press finally. COALITION and NARTHEX STRUCTURE, both from Ventura, played together at a gig in Oxnard recently and really rocked. COALITION is one of the best thrash bands I have heard in a long time. They are fast and tight as a drum. NARTHEX STRUCTURE are also somewhat of a thrash band, however they have more of an abstract sound to them. Another band I recently was able to see was BLAST. BLAST are the hottest bunch of BLACK FLAG enthusiasts since DR KNOW. They were so fucking loud that I had to leave the room momentarily. So, if you're ever in Santa Cruz, be sure to check out BLAST..... They out-flag FLAG.

BLAST

ILL REPUTE

Speaking of BLACK FLAG fans, DR KNOW is back on their feet again after a 2 month break, and their new EP, tentatively entitled Burn should be out this spring.

On 1/18/85 BROKEN BONES from England played at the Olympic Aud along with KRAUT, BATTALION OF SAINTS, TALES OF TERROR, and SUBTERFUGE. I can only say this... BROKEN BONES were pretty decent, but the BATTS blew everybody off of the stage. (Even the crowd knew it).

Since the club scene has completely died for aspiring punk bands, large shows are the last stand for starving punk bands. In the mean time, the Fetish Club still marches on every Friday night. The price is $6 now just to be able to sit around and be dead.

AGRESSION is planning to release their second record on Mystic (hack!). Also on Mystic this month, the release of RKL's first effort on vinyl, and ILL REPUTE's live 7"...Boy oh boy, I'm sure everybody can't wait for this one.

P.S. Serena Dank is still ugly. Mouse

BLAST

WE HAVE HEARD YOUR MUSIC SCENE - NOW HEAR OURS

THIS IS THE CENTRAL COAST

DAMNIT!

Assault
Corruptors
Death of Glory
X-Tortion
Group Sex
Los Cremators
Mood Room
Pedestrian Abuse
Pyramod
Users
Wimpy Dicks

YES THAT'S RIGHT-ELEVEN YOUNG AND VIRILE BANDS FROM THE CENTRAL COAST OF CALIFORNIA PLAYING YOUNG AND VIRILE MUSIC. CENTRAL COAST? YOU KNOW-228 MILES SOUTH OF SAN FRANCISCO AN 207 MILES NORTH OF LOS ANGELES!

" THIS IS THE CENTRAL COAST DAMNIT! "
ON BOPP'N SKIN RECORDS - 001
DISTRIBUTED BY: DUTCH EAST INDIA, GREENWORLD, ROUGH TRADE, SYSTEMATIC, TOXIC SHOCK

MY RULES

× PHOTOZINE ×

Chances are just because you are reading this fan'zine you already own at least 1 of the 7,000 copies of **the one & only issue, MY RULES photozine** that have been sold so far. If you are not one of those people, or if you want another copy, read on. MY RULES is a collection of QUALITY photos of over 30 well-known hardcore bands and a few editorials from notable figures in the north American hardcore music scene, in magazine format, 52 pages total. Originally published in November of 1982 - it is still available to collectors - send **$3.** in the U.S. or Canada, or **$4.** foreign -orders will be sent out same day received, with a few stickers - U.S. will go **1st class** and foreign orders will be sent **Airmail.** Please make sure you send your complete, correct address and write legibly so your order doesn't get screwed up - If you send foreign currency please be sure it exchanges to U.S. $4., no personal checks please. Send your order to:

MY RULES/Glen E. Friedman
p.o. box 11322, B.H., CA 90213 U.S.A.
—THANX—

"To pass the time in my doctor's waiting room, I read **Hard Times** *magazine. The intersting articles and interviews help me to relax and take my mind off of my upcoming plastic surgery, while keeping me abreast of the underground music scene. And I just love the GLOSSY paper!"*

AUGUST- SAMHAIN, UK SUBS, & HÜSKER DÜ.
SEPTEMBER- MINUTEMEN, NIHILISTICS, BLACK FLAG
OCTOBER- THE MEATMEN, HENRY ROLLINS, RAMONES PLUS THE CONTROVERSIAL GRAND ASSHOLE THEORY OF ROCK'N'ROLL.
NOVEMBER- INTERVIEWS WITH JOHNNY ROTTEN, SUICIDAL TENDENCIES, BANGLES PLUS A FULL PAGE POSTER OF JOHNNY THUNDERS
JANUARY- FLIPPER, VIOLENT FEMMES, BUTTHOLE SURFERS, DEAD MILKMEN.

COMING IN MARCH: THE CIRCLE JERKS!!!

$1.00 per issue. 6 & 12 month subs are also available at $6.00 & $12.00 respectively.

Send name, adress and check or money order (plus anything else of value that you think we might want) to *HARD TIMES*
PO Box 924
Maywood, NJ, 07607

Advertiser and Distributor inquiries welcome.

ILL REPUTE

ILL REPUTE

ILL REPUTE

ILL REPUTE

. by Vada

Jim Callahan, bass/ Carl Valdez, drums/ John Phaneuf, vocals/ Tony Cortez, guitar

MRR: Your show tonight was hot. Is this the first time you've played in your home town of Oxnard for a while?

IR: Thanks. Yes, the first time in about a year. It was great! Oxnard has a good scene, but never anywhere to play. The kids really made up for lost time tonight. It was crazy, and we had a blast!

MRR: Are your crowd responses this good on tour?

IR: Pretty much. People are starting to know our songs. Out-of-state shows are really fun because they don't get to see lots of shows, like in L.A.

MRR: How are your records doing?

IR: Great! Mystic Records is doing a good job keeping the records in stores and constantly advertising. They really treat us good. Doug Moody's not ripping anyone off. He's helped to build many bands like us. We plan on sticking with Mystic to return the favor.

MRR: Are all your releases on Mystic?

IR: The first recording we did was on Posh Boy for R.O.T.R. Vol 3, the song "Clean Cut American Kid". Then we hooked up with Mystic and put out our debut EP, Oxnard- Land of No Toilets. Since then, we have recorded for numerous comps, and released our 12" EP What Happens Next, all on Mystic. We also have a live 7" EP on the way, and are preparing for our new LP entitled Postive Charged.

MRR: That's a cool title. What can we expect?

IR: The lyrics are "Get off your ass, think positive, pro-unity, anti-violence, and have fun" kind of stuff. We think a positive mental attitude is the best thing someone can have going for 'em! Music-wise, we're trying to add power without losing the speed. It will not be heavy metal though.

MRR: What is important to you?

JOHN: The band, and my health. I don't smoke or drink or do drugs because I've seen them ruin people. I've seen people my age who are so "old". I don't want to feel old till I am old.

TONY: Like John said, health. I don't smoke or do drugs, but I do enjoy drinking. I have just recently become a vegetarian, about 3 months ago. But it has nothing to do with punk. I did it for myself and won't use the band to advocate it.

Photo by Linda F

CARL: Living life today. Take what you can while it's there. "Be grateful for what is given, but to mourn over what is away defeats the purpose of happiness." Not disappointing anyone is also important. Nothing is more important than the way I feel right now!

JIM: Being yourself, not changing and going against your values just to please someone else.

MRR: What is "Nardcore"?

IR: It's hardcore from Oxnard. It's not a gang; just a bunch of punks having a good time. Other "Nardcore" bands are: AGRESSION, DR KNOW, STALAG 13, FALSE CONFESSIONS, SECOND THOUGHTS, A.F.U., SCARED STRAIGHT, HABEAS CORPUS, R.K.L., and the ROTTERS. All are featured on Mystic's Nardcore compilation LP.

MRR: Do you guys skate or surf?

JOHN: Yes, we try to skate as much as possible. I surf at Hueneme Beach. There is a lot of punks who surf in Oxnard. Makes it fun.

Photo by Jeff

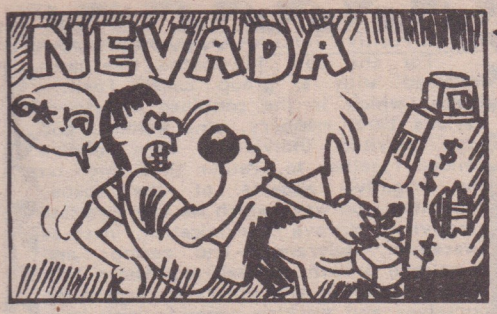
JIM: I used to skate competively, but that was a while ago. Now I skate once in a while, and still enjoy it.

TONY: I'm no Caballero (Steve of the FACTION), but I have fun with the little I can do.

CARL: No, but I learned how to fakie at Richard's ramp in Houston. I fell.

MRR: Any last words?

IR: All for fun and fun for all. In other words, have fun without fuckin' it up for others. Stay positive. And for free stickers, send a SASE to: ILL REPUTE/ P.O. Box 1812/ Oxnard. CA 93032.



Well, it's been a while since there's been much between the pages of MRR about the goings on in Northern Nevada, so I figured it's about time to drop a line.

There, I dropped a line, so now to get to the real point of this report (what's up with the Reno/Carson gang) and then we'll take a brief look at the similarities and differences between punk rock and deoderant.

Reno, Skeeno, whatever you want to call it, is interesting in that there is a positive feeling that just sort of hangs in the air here, which, no matter how trampled, squished, and bent outta shap it may get, always manages to spring back into shape. Recently, there's been a steady hum of activity here, mostly creative, with several new zines, some band line-up switches, a burgeoning record label, cooties, a stylin' record shop in the works, and a roller rink that may prove to be a steady venue for gigs.

The fanzines that have sprung up include Untune The Sky, a Reno/Vegas effort; Frenzy, which features local skate happenings; Oddball, the name says it all--write to Steve Youth and urge him to print it; as well as the return of S.K.I.T.C.H., put out by Kevin Seconds, and Paranoia, brought to you by the pair of annoyers...

Bands up and at 'em these days are NO DEAL, JACKSHIT, 7 SECONDS, our Carson cousins The YOBS, and The EXPELLED, though the EXPELLED have been rather dormant lately due to conflicts within the band which some line-up changes should hopefully resolve. They're hoping to do an EP and some touring when they lure a drummer. We said goodbye to the metally CRIMINAL MISCHIEF, welcome back to 7 SECONDS, and will be saying howdy soon (fingers crossed) to the practicing O, LENNY! (beatnik punkers?), LAST RITES (with female members!), the FEVER (Roger Rogerson on the 6-string), 138 (a MISFITS copy band?!), as well as our 30 mile away bros P.N.P. and 3rd CLASS.

Positive Force Records will follow Nuke Your Dink comp EP with quality recordings: 7 SECONDS new EP, a YOBS LP, and a NO DEAL debut EP this spring.

Now to let a few folks tell you about themselves:

Roman, Tony, Ron, Tom-NO DEAL

"After 2 months of stagnating, NO DEAL finally found a new drummer, and not just any drummer: Tom Borghino, formerly of 7 SECONDS, the COWSKULLS, and SECTION 8. He has the strong, primal beat that NO DEAL needs, and fits well with the band. We are now working on all new material, and have high hopes for an EP this spring. There is much more effort and dedication in the band. In a month or so, we should be able to travel and play and back up our record."

Chris Crass-Untune The Sky

"Spending time in both Las Vegas and Reno, which are 500 miles apart, has given us a chance to take part in both scenes which have been unknown to each other for a long time. Untune The Sky is an effort on our part to bring the scenes from both ends of Nevada closer together, so that people in each scene know what is going on in the other place. We want to increase awareness about the Nevada scene overall (which is relatively unknown but active), both in and out of Nevada. We also want to promote interest in a variety of musical styles, including non-commercial metal, psychedelic, horror, post punk, etc., as well as punk & hardcore, while at the same time providing entertainment, humor, thought- provoking ideas, and constructive criticism."

Kevin Seconds-Positive Force, 7 SECONDS

"7 SECONDS is celebrating our 5th anniversary this year, and just looking back briefly, I can see how much has changed and how much has stayed the same. In 1985, we are getting set to release our 7-song Walk Together... EP, and may hope to embark on a 2nd U.S. tour, with Europe planned for June/July.

Many people ask why after so many years we would want to keep going. Well, it's very simple: if the feeling inside is still deep and passionate enough to continue to try to express, progress, create, update, yearn and learn, why stop now? My life is writing songs, playing hardcore music, and reaching people through my music. And I feel in many ways, I've only just begun. Within the past year-and-a-half or so, I realized that our music does reach people, and in many instances has inspired them to react and share. We very seldom get the letters that just want "flyers and stickers, man" anymore, but get long detailed ones that really go out of the way in expression, emotion, and communication. I love that. When a kid comes up to me and hugs me and says: "I know what you're saying. I know those feelings, that anger, that happiness or sadness", that to me is why I can't or won't quit now. And it is that success, I feel, that outrides all of the money, fame, or fortune in the world. No question in my mind."

Jone-Paranoia

"...I love the tremendous feeling of friendship I feel not only in my own scene, but almost every scene I go to. The direct results I see of my involvement really makes me want to try harder and accomplish more. Together, we can make a difference!!"

Jack-JACKSHIT

"What's new in the world of JACKS (JACKSHIT, that is)? Well, JACKSHIT is very happy these days. Why? Cuz their Hicktown EP is out (after a year-and-a-half) and is doing very well, both with sales and reviews (so far). And they just got their first batch of stickers, 6 different kinds (3 for $1). So send your $2 for all 6 to the address below. Second, JACKSHIT has found the cool singer they have searched the 28 corners of Jackworld for. Hang onto your baseball hats there punkers... it's Dim Menace of SECTION 8 fame. Yea, the guy on the cover of 7 SECONDS' first EP, and he's still as fat, drunk, and stupid as ever and is working out fucking great. Third, the band has some out-of-town shows set up. Steve has got a new bass, and will soon buy a new amp. Dave didn't have to move, so the band still has a place to practice. Ben is glad the band practices more than once a month these days and is glad Dim had a P.A. His 4 year old son Jr Jack is helping out on back-up vocals and should be a big star by the time he's 7."

Steve Burrows-YOBS

"Greetings from Carson City. The YOBS, our band, recently finished recording our upcoming LP, which should be out by spring on Positive Force, featuring 18 tunes from HC America. The style is a combination of a little bit of everything; we have a wide range of influences. We are very excited about our future and touring.

Other bands in this area are P.N.P. and THIRD CLASS. They are new and developing, and will command your attention. PUBLIC NIUSANCE PHILHARMONIC never fail to live up to their name, having disgusted countless local residents. THIRD CLASS, along with P.N.P. and YOBS will be featured on an upcoming cassette comp. (Write us for info).

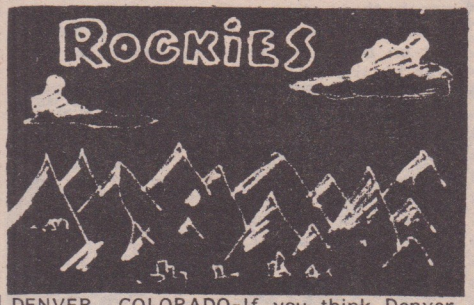
Carson City and Skeeno scenes are unique and energetic, with bands working together and mutual respect for each other. I know words like respect and love don't sound cool, but anybody who seriously looks at it must first see that without it, this so-called anarchy we scream about means nothing. In other words, if you want to save the world, start with yourself."

Contacts

Untune The Sky/ Chris Crass/ P.O. Box 8441/ Reno NV 89507... 7 SECONDS/ Positive Force Records/ Oddball/ 1790 Silverada Blvd #237/ Reno NV 89502... JACKSHIT/ 64 Park St/ Reno NV 89502... NO DEAL/ S.K.I.T.C.H./ Last Resort/ 41 W. 9th St #4/ Reno NV 89502... EXPELLED/ 2020 Simpson Way/ Reno NV ... Frenzy Skatezine/ 1683 Sue Way/ Sparks NV 89431... YOBS/ 524 Jackson Way/ Carson City NV 89701... Paranoia/ Positive Force/ P.O. Box 20391/ Reno NV 89515... For gigs, call Bessie (your correspondent here) at (702) 747-2576 or Kevin (702) 323-7405

Bessie-Positive Force

For the past 10 months I've been involved with a group called Positive Force, which is the combined efforts of various band members, zine writers, and high spirited individuals here who've banded together to, rather than dwell on the negative aspects of the scene, concentrate on ways which we can generate creativity, improve communication, increase awareness, tolerance, and caring; and encourage growth and self-expression both among ourselves and others by organizing ourselves and working together with lotsa communication and imagination. Right now Positive Force is involved in putting on shows, opening a record shop, and getting P.F. Records off the ground. Through my experiences with P.F., I've seen us grow not only as a group, but as individuals. I encourage other people in other places to try working with each other and communicating more. It's easier and funner to accomplish certain things, and the experience of communicating, learning, and sharing w/others is worth more than a million dollars. If anyone is interested in Positive Force, needs some help in starting an organization, or whatever, we'll help with what we can. Just write or call



DENVER, COLORADO-If you think Denver is Denvoid, listen to this: Hardcore, Industrial, and Politically Aware bands abound in the cities of Denver, Boulder, and Colorado Springs (see #19). Denver's scene always seems to show growth rather than decline in the winter, probably because the punks are too poor to buy cocaine and go skiing at Vail with the jaded masses.

FLIPPER recently played at Eagle's Lodge with local faves ACID RANCH and BUM-KON. Turnout was great, with over 400 crazies showing up to rock out to local tunes. BUM- KON surprised us with a rockin' version of MC5's "Kick Out The Jams", and the show was a great success.

Psychedelic country-punks CHARLIE PICKETT AND THE EGGS (Florida) played the Art Department with ZOZOBRA, a local p-delic outfit, and my band, CHILDREN OF DENIAL.

Thrash-attack men UBERFALL and IMMORAL ATTITUDE are opening for national acts as well as taking the initiative to set up their own shows. UBERFALL even resurrected Denver's legendary BAD CIRCUS to do a reunion show. With this kind of unity, Denver's local music scene can only keep growing.

U.T.I. (Urinary Tract Infection) have members in 3 cities, but they still find time to practice and play shows, mostly ones they put on themselves.

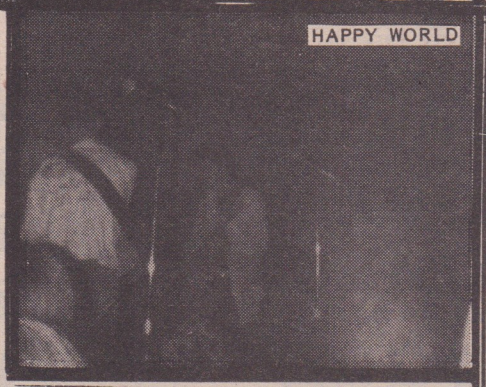
The Grove is a neighborhood 3.2 bar that puts on shows through Tom headbanger. A few national acts have played, but more recently locals like HAPPY WORLD, ACID RANCH, and THE CORE have been knockin' em down there.

THE CORE have also branched out into playing the Pearl Street Music Hall and the Bamboo Gardens (21 only clubs), with bands like The TREES and MAU MAU 55.

There's also a few disturbingly creative individuals generating some

interesting experimental/ industrial/ performance sights and sounds. BIG IF make and play their own "instruments", while K.I.A. and HUMAN HEAD TRANSPLANT hold occassional performances. A few weeks back, the latter 2 played with HUNTING LODGE at a location that was, well frankly, somewhat illegal. The music and sounds were incredible, but the carbon monoxide from the electric generator wasn't...

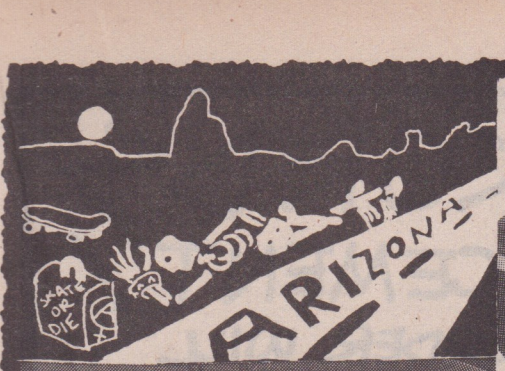
Other gigging bands include: ANTE BELLUM, MADHOUSE, DEAD SILENCE,



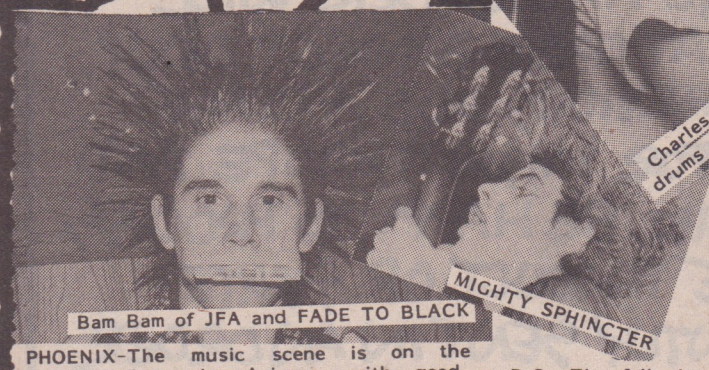
ANTI SCRUNTI FACTION, SLOTH. We're also waiting breathlessly for gigs from the PARTY MEMBERS and AREA D.

Looks like it's gonna be a loud winter in the Mile High City, so for info call Brew: (303) 572-0668, or Headbanger: (303) 832-6035.

Chris Tension & Scurvy Witless/ CHILDREN OF DENIAL/ (303) 830-9034.

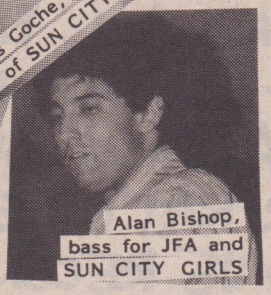


Charles Goche, drums of SUN CITY GIRLS



Bam Bam of JFA and FADE TO BLACK

MIGHTY SPHINCTER



Alan Bishop, bass for JFA and SUN CITY GIRLS

PHOENIX-The music scene is on the upswing here in Arizona, with good, weekly shows going on in both Tucson and Phoenix. Phoenix has a new club called Vivian's, which is an old downtown church . Shows there go on once a week.

As usual, lots of new bands are about in Phoenix, like RACER X, which has Brian (JFA) on keyboards & vocals. the DIRT CLODS feature members of the ZANY GUYS. JOKE FLOWER debuted electrically Xmas night with Charlie of the SUN CITY GIRLS on drums. Other new ones include: KLUGED, RESPONSE, AWAKENING, HEAVY CONVICTIONS, and S.V.C.

MEAT PUPPETS continue to get critical acclaim and shop for major labels. J.F.A. has a new 12" EP out called Mad. Garden EP. They gig, but only about once a month these days. SUN CITY GIRLS are in the studio recording material for an upcoming 12" EP. MIGHTY SPHINCTER has a 6-song disc recorded that should be out in March. JR. ACHIEVEMENT changed their name to FADE TO BLACK and added Bam (J.F.A.) on drums and Danny (NOVA BOYS) on bass. They've been playing gigs and promoting their 12" record. OUR NEIGHBORS SUCKS released a studio tape and have been playing out often. ZANY GUYS cancelled their Xmas tour but continue to play locally. Other local bands include: CREEPING SENILITY, EDDIE DETROIT, MAYBE MENTAL, and DAVID THERIAN. NOVA BOYS and HELLFIRE broke up.

I worry a lot lately about problems with our scene here in Phoenix. I think that these problems might be common to a lot of other scenes too. They include: alcoholism, drug abuse, violence, apathy, ignorance, acceptance of ignorance, and lack of respect for each other's human rights. I've seen too many people too drunk to walk, too many people drugged out of their minds. Some of the worst cases are only 15 and 16 years old. I've witnessed too many cases of sexual abuse and physical harrassment at our shows. I've seen everything from pinching and spitting to assault and rape at shows. Conversation for most of our show-goers consists of sex and drugs and hardcore. Few care about values and change. Most have no ambitions or goals. No one questions each other. The patrons of our scene condemn themselves to stagnation and ignorance by their acceptance of each other's actions without question. If we cannot govern ourselves at the shows, the police will be glad to do it for us.

Tony Victor/ Box 23316/ Phoenix AZ 85063

P.S. The following is as close as possible to an exact transcript of the speech Nick Victor gave at a recent YOUTH BRIGADE show in Phoenix.

"Good evening. I have a few announcements to make. I hope you'll give me your attention for a few minutes because what I've got to say is rather important. Me, Tony, and all of us who are involved in putting on these shows are disturbed by some things that have been happening at the shows, not just recently, but have always gone on...maybe more so now than ever. I'm not talking about the usual things we bitch about, like hanging out in the parking lot and damaging the property. I'm talking about something more serious.

I think over the years we've all been guilty of taking an "anything goes" type attitude at these shows; in other words, nobody should tell anybody else what to do or what not to do and anything anybody does is OK, even if they're hurting someone else or themselves. I'll be more specific, let me just tell a few of the things that heppened at last week's show.

1) A 14 year old girl passed out in the back of a truck. Almost immediately, 4 or 5 guys were in the truck with her, trying to take advantage of the situation in any way they could.

2) A 15 year old girl who was too drunk to walk was carried into a bathroom and sexed by a guy she didn't know. He jammed the door with a garbage can so no one could get in to break it up.

3) A guy who was drunk on whiskey laid in the middle of the dance floor face down in his own puke for an hour, and nobody even moved him.

4) A young girl coming to the show for the first time had only been in the door 10 minutes when a drunken idiot spit in her face for no reason. She left crying and I'm sure won't be back.

5) One guy sat at the door drinking whiskey and grabbing each girl that came through the door.

These things may sound funny at first, but I'll tell you a reality you may not want to hear. "Feeling UP' a 14 year old girl in the back of a truck is child molestation. Sexing a girl in a bathrooom is rape. Leaving a guy on the dance floor in his own puke is barbaric. Spitting on someone's face for no reason is assault. Grabbing a girl's tit who doesn't want to be grabbed is sexual assault. And getting so fucked up that you can't control your actions is stupid.

Don't fool yourself into thinking that doing these things or encouraging others to do them makes you part of some kind of cool subculture. Doing these kinds of things makes you part of the preppy MTV mentality. There's nothing cool about it and there's definitely nothing subculture about it.

After talking about this problem and deciding that something needs to be done about it, an obvious question comes to mind. What can we do? As I see it, there's 3 things we can and should do about it. One of them is what we the people who put on the shows are going to do, and the other 2 are up to you the people who come to the show to do if you want to. Here's what we're going to do. We're going to enforce some new rules. I know "rules" is the last thing people want to hear, but they're necessary and you're going to have to live with them or just not come to these shows.

1) If you're too drunk to walk straight, you're gone for the night.

2) If you touch someone where they don't want to be touched, you're gone for the night.

3) If you spit on someone who doesn't want to be touched, you're gone for the night.

4) If you're fucking in the bathroom or throwing up in the building, you're gone for good. The restrooms aren't whorehouses and the dance floor isn't a fucking toilet.

5) It goes without saying that if you're in a fight, you're gone for the night. If you're consistently starting fights, you're gone for good.

Those are the rules that we're going to enforce as strictly as possible. That's our part. Now here's the 2 things you can do to help:

1)You can act as your own guardians. If you see a girl being taken advantage of or abused, stop it. The person taking advantage of her isn't cool. He's a vulture preying on the vulnerability of a young girl who, because of her condition, may not even know what's happening. The first step is not being one of these vultures yourself. This is a case where we must choose to act differently than the TV has told us we should act. It's easier to take this first step if you get out of the habit of getting slobbering drunk at every show.

2) The second thing you can do is if you've been hurt by someone, don't be afraid to tell someone. Tell a friend that you can trust. This should apply across the board, not just at shows. If your father, step-father, or mother is hurting you, tell someone. Stick together. If you have a friend whose father rapes her, maybe her father needs his ass kicked. The reason I'm bringing this up is because we know that an incredible amount of rape, sexual assault, and child abuse is being inflicted on young people who come to these shows, either by other people who come to shows or by parents and relatives. The reason it goes on unchecked is because people in the punk scene think it's uncool to tell anyone, especially the police. So, if you won't tell the police, tell each other.

I hope you'll help me on these things, but if not, let it be known that the rules that I've put down tonight will be enforced. Thanks for listening".

The night after this speech was given, a drunken 16 year old kid at a local punk show was killed when he stumbled into traffic.

RAT CAGE RECORDS

OFFICIAL ANNOUNCEMENT!

AS OF MARCH 1ST. RAT CAGE MAILORDER WILL BE TAKING ORDERS FOR RAT CAGE PRODUCT ONLY. PLEASE DISREGARD ALL PREVIOUS ADS. PLEASE ALSO DISREGARD ALL ADS FOR MISANTHROPE AND SECRET SPOT. RAT CAGE WILL BE HAPPY TO PROCESS ANY ORDERS FOR RAT CAGE PRODUCT OR SKATEBOARDS. IF YOU'VE RECENTLY SENT IN AN ORDER TO RAT CAGE, SECRET SPOT OR MISANTHROPE & HAVE ANY QUESTIONS PLEASE CALL DAVE AT (212) 598-4681 OR WRITE DAVE AT:

R·CAGE 70 GREENWICH AVE #112 NYC 10011

Des Moines - Well, it's been a long time since the last scene report from D.M., so here's an update on what's been happening here. First of all, almost every band I wrote about in the last report has broken up, but there are some new ones.

NO PEST are influenced by the FACTION and J.F.A. - hey, guess what, they're a skate band! Fronted by Gomer, who skates for the Flying Aces - there's always a party around Gomer; that is, when there's not a skateboard under him. The "passive" PENT UP AGGRESSION kicked out their second guitarist and recorded a 3-song demo. They are continuing as a four-piece. THE MISSING PAPERBOYS and FINAL SOLUTION broke up. All of Des Moines will mourn. Other bands which have broken up include ABSCESS, SCREAM AND SCREAM AGAIN, The CHANT and GHOST DANCE. Other D.M. bands are the DEAD MOINES ("Bowl and Destroy"), D.M.Z., the IDS, the CATALINAS and SUBURBAN DEATH TRIP.

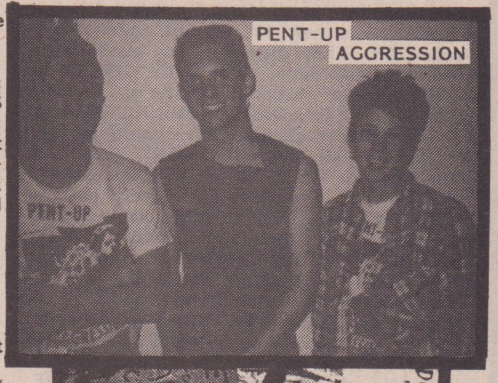
As for zines, I can remember when Buffalo (my zine) was the only fanzine in town. Thankfully, those days are over, as a whole stampede of zines are starting up. First of all, Buffalo #5 is out ($1.00 + postage) with HUSKER DU, DEAD MILKMEN and CHANNEL 3, comics, commentary, etc. available from the address at the end of the article.

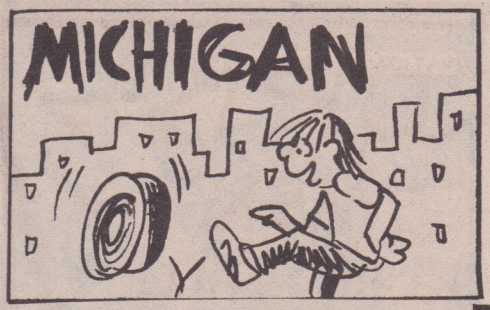
New zines are Dead Moines Hype (P.O. Box 453/ Des Moines, Iowa, 50302); Omnus Vincit Amor - peace/CRASS oriented (7114 Franklin/ D.M., 50322); Irony of Democracy (c/o Thad/ 1534 31st St. Apt. #126/ D.M. 50311_; Generic - small zine covering synth- pop and punk (1405 Cutler Ave./ D.M., 50315); and Saliva Cim Bile Snot Feces Shit Spit Piss Blood Puke Semen Diarrhea Crabs Scabs Smegma (etc.) (1701 Woodland Ave. Apt. 340, D.M., 50309).

Others which are planning to start but need contributions first: Bloodless Revolution (c/o D. Hytone/ 648 32nd St./ D.M., 50309) and Forget the Alamo - my 10-year old brother's zine - same address as Buffalo.

There is no more evening hardcore radio in Des Moines, due to the cancellation of my weekly show, "Buffalo Radio: 'There is No Such Thing as New Wave'" We got kicked off KDPS because I played a CRUCIFUCKS song and and announced their name, but hopefully we can find another station to air the show. For the suburban hardcores, there's Andy (O.V.A.)'s show "Rise Above Radio", Fridays from 10- 11 a.m. on 88.9 KWDM "Home of the Three-Block Rock".

The only problems with the D.M. scene are a lack of shows and lack of unity. But I see things starting to come together, and right now we're searching for a good place to put on shows. Touring bands call Beth or Bob for gigs at (515) 274-1161, or call me at (515) 255-5019. That's all for now. Joe Bo/ Buffalo zine/ 4004 John Lynde Rd./ Des Moines, Iowa, 50312.





After a great summer, things in Detroit have slowed down considerably, as usual, although it seems to be picking up again. A bunch of bands were demoted from the ranks of existence, and our main club, the Asylum, closed thanx to police hassles and mismanagement. A new place, the Hungry Brain, is opening this month in the ruins of Delray.

ANGRY RED PLANET

Bands that are still kicking around town are ANGRY RED PLANET(with a new bassist, their second EP should be out any time); FLOWERS (ex-NO BEVERAGE, have been playing around a lot and even had a few out-of-town shows...A Detroit band playing elsewhere in Michigan?...Geez, next thing ya know, upstate bands will be playing in Detroit...nooo); H.E.D. (Hedonistic Enjoyment Destroyers, are improving with every outing and share a cassette with HERBIES, who have played a few gigs this winter and are great, in my opinion); THE TRIAL recorded an LP about 5 months ago...when will it be released? Hopefully soon, while they still have some fans left; DISINFECT, I hear, is playing again after their drummer and guitarist split to re-form FORCED ANGER with X-Bassing from Lansing's ANTI-SOCIAL. SLAUGHTERHOUSE is still festering with their ear-singeing onslaught of atmospheric disturbances. These guys pride themselves at being able to clear a room faster than any voice yelling "Fire!", no matter how distorted it is. Some new bands in town: The STIFFS, ALIEN-NATION, CROSSWIRE, the TRIFFIDS, SNAKEOUT, and the ROY EXPERIENCE. Bands that are no more: ALLIED, SON OF SAM, PLAIN TRUTH.

DISINFECT

In Ann arbor, BORN WITHOUT A FACE are working on a LP, and their Psyche tape is no longer available. The FURY and the BATS are still kicking, and are playing the Hungry Brain opening. GROUND ZERO has an EP coming out shortly. SUDDEN DEATH changed their name to AZREAL, and John Brannon (ex-N.A.) and Larissa (ex-L7) are working on a band. That should be interesting. DISMANTLE and the STATE are kaput.

FURY

A few bands have popped up around my home town, Flint. DISSONANCE is a speedy young thrash band that's developing a following in Central Michigan. GODSPEED has a totally original look and sound. Imagine MOTORHEAD with Bryan Ferry singing. That describes their look better than their sound...very original. GUILTY BYSTANDERS, HOUSE OF MYRTH, BLOODY COUP, and SOLIDARNOSC are Flint bands that I'm unfamiliar with

SKID ROW GIANTS

From Lansing, the CRUCIFUCKS released their LP and its great, needless to say. BLIGHT is still around. They played a wonderful set in the freezing rain with Mason's 11:55 at thr Farm. It was fun.

In Muskegon, PUBLIC MENACE re-formed into NO LADS, who regrouped and are now SKID ROW GIANTS, a very good thrash band with a singer. J2K2 AND THE PORT CITY BASTARDS broke up and meshed into the INSULTS. PREMATURE BABIES are also from Muskegon. Thqt name reminds me of some of the people who got drunk there, threw bottles at neighbors houses, and got their hall closed to further punk gigs.

Southwest Michigan is home to A.D.C. (Tribal FeedbacK), whose LP to be shared with COAGULATED CHILD is long overdue. Grand Rapid's HOLY TERROR have a decent tape out. The BODEANS are Grand Rapid's only thrash band. I don't know what VIOLENT APATHY are up to...hopefully recording.

VIOLENT APATHY

Photo by Greg Semitt

Michigan fanzines that I'm familiar with are: Placebo Effect (40¢), 5313 Marlborough/ Detroit MI 48224; End Times (99¢)/ 3645 28th St/ Dept 184/ Grand Rapids MI 49508; Icky Pop / P.O. Box 3224/ Grand Rapids MI 49501; Little Friend (40¢)/ 42 Dennis St/ Grand Rapids MI 49506; Isolated Rat Hearts (75¢)/ 501 Bruce St/ Ann Arbor MI 48103; Beef Rag/ 501 Roanoke/ Birmingham MI 48010/ Not Bored/ P.O. Box 7252/ Ann Arbor MI 48107.

Say Nyet To Michigan compilation tape is in the works. Michigan bands, send tapes to Placebo Effect's address. Thanx

We're sending this letter out to about sixty bands from all over Michigan requesting a recording of their best songs for a tape that we are compiling entitled "Say 'NO!' To Michigan". It will be released on two 90 minute cassettes (that's 180 minutes, you dropouts), so if we get all sixty bands to participate that will give each band 3 minutes. With some cooperation, this could turn out to be a helluvan effort and maybe lift Michigan out of it's "swamp somewhere between New York and Milwaukee" status. The bands that we are seeking out are listed on the back of this form. If anyone is aware of any Michigan bands that we have left out, or any newly formed bands, please let us know about them.

We already have fifteen or so contributions, so this project is definately underway. Studio or demo tapes are preffered of course, as is unreleased material, but send whatever you can. If you want your tape retured, just ask and we'll return it.

Please include lyrics, info., art, photos, phone #s, etc..

Send stuff to: PLACEBO EFFECT
5313 Marlborough
Detroit MI
48224

If you can't/won't participate, please let us know so we can cross your name off of the list. Plus, pehaps we can help out with any problems you might have.

Thanx,
PLACEBO EFFECT FANZINE
WARNING SHOT FANZINE

!!!!!!!!!!!!!!SAY "NO!" TO MICHIGAN!!!!!!!!!!!!!!

ADC	GARGOYAL SOX
ANGRY RED PLANET	GROUND ZERO
ANTI-SOCIAL	GUILTY BYSTANDERS
ARMAGEDDON	H.E.D.
ASREAL	HERBIES
BATS	HERESY
BLIGHT	HOLY TERROR
BLIND ALLEY	HOUSE OF MYRTH
BODEANS	INSULTS
BORN WITHOUT A FACE	MINUS
BRAIN POLICE	NERVOUSE NYMPHOS
CAUSE OF PAIN	PLAIN TRUTH
COAGULATED CHILD	PORT CITY BASTARDS
CROSSWIRE	PREMATURE BABIES
CRUCIFUCKS	PRIVATE ANGST
CURSED FROM SOCIETY	SCABS
DHARMA BOMBS	SKIDROW GIANTS
DINGY WHITES	SLAUGHTERHOUSE
DISINFECT	SHOCK THERAPY
DISMISSLE	13th KEY
DISSONANCE	TOXIC ATTITUDES
11:55	THOR
FACTS	TRIFFIDS
FLOWERS	TRIAL
FORCED ANGER	URBAN UPSET
FURY	VARIABLES
G.O.C.	VIOLENT APATHY
GODSPEED	WEIRD WORLD

We don't intend for this compilation to be a contest to see which city's bands "rule". Michigan's punk scene is so splintered that people in this state know very little about what's going on outside of their back yards. Perhaps this could be the catalyst we need for unity and recognition. Whaddya say?

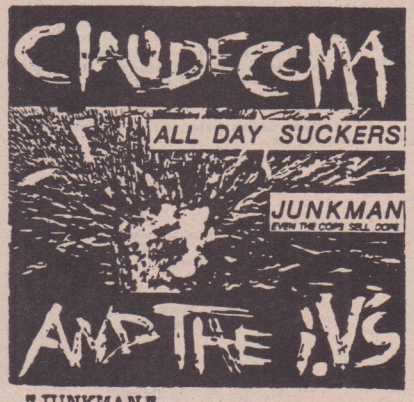
The winter months have brought an icy New England chill, but the music remains scorching hot here in the Nutmeg State. The last couple of months have seen the cancer spread to all corners of the state. Shows are happening from Putnam to New London, from Hartford to Bridgeport, from Danbury to Stamford- fully saturating the area. While Anthrax still remains the steadiest provider of shows, other places look very promising. At the Pub on 44 in Putnam, Brian Thorpe has started doing Sunday matinees that are looking good. 76% UNCERTAIN, CHRONIC DISORDER, VIOLATORS, and BODIES IN PANIC played the first show there, and impressed the management enough to ask him to do shows weekly. The place is a bar, but they lock up the booze on Sunday afternoons so that all ages can enter. Hopefully, these matinees will become a weekly event. The El 'n' Gee club in New London has been doing sporadic, yet impressive shows, notably a great show with CIA and LOST GENERATION, and a CIRCLE JERKS gig. The club is not all ages, and they have had noise complaints, however. Up in Hartford, the boys from CHRONIC DISORDER have been putting together occasional hall shows that bring out a good amount of people and go very well. Bridgeport-- Sal D's, cool place. It's tiny but enthusiastic. It's a bar, but everyone who wants to get in usually does. Anthrax is still going strong-- anyone and everyone who comes thru town stops by. There are shows every weekend. Brian will be closing Anthrax for the month of February to take a long overdue vacation. He's run the place almost singlehandedly for nearly 2 years now, so he deserves a break. The other clubs should take up this slack though, and Anthrax will resume weekly gigs the first week of March.

On to the bands. Seems like just about everyone is up to something. VIOLENT CHILDREN have recorded their first 12" and are currently working on getting it pressed. CIA's Death In Small Doses should be available any day now, and it's definitely worth your time to check out this powerful new lineup. VATICAN COMMANDOS have added a second guitarist and are making plans to return to the studio. 76% UNCERTAIN is repressing their first LP, and are in the process of writing new material for the next 12". LOST GENERATION have finished recording their second LP, Victim, but are holding back on its release. A relatively new band to the scene, NUMB SEX, are in the process of recording their first 7". WHITE PIGS have gotten a new guitarist, and are now almost exclusively a metal band. They have a new 7" out nonetheless. One more band I'd like to mention is PAINTED SAINTS. These guys aren't what you'd call hardcore, but that's not saying they aren't hard. They come across as a kind of hard-edged pop band. Their lyrics have conviction, and the lack of distortion on the guitars doesn't make them wimpy. I'm looking forward to seeing more of them. Oh yeah, SEIZURE has landed a cut on the new We Got Power comp, namely "Jackie On The Corner".

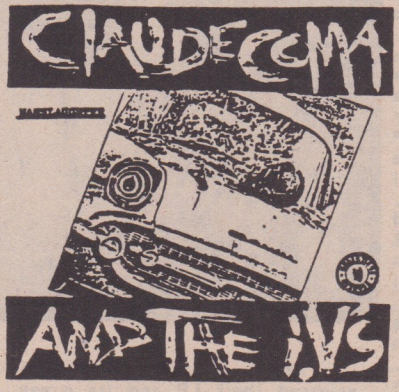
Just about all of the above-mentioned bands will be playing a huge Rock For Rice benefit at a local university to benefit the people of Ethiopia. It'll be a gathering of the state's best for a very good cause.

Any band that's coming to the East Coast, be sure to make us a stop. Get in touch. Jeff R/ 1800 Huntington/ Trumbull CT 06611/ (203)375-9430.

Booking info: Anthrax/ Brian (203)348-7983; Sal D's/ Joey Dias (203)367-2542; Pub On 44/ Brian (203)928-4994; El 'n' Gee/ Chris (203)446-8802.



"JUNKMAN"
(even the cops sell dope)
"ALL DAY SUCKERS"
45, $3.00 P.P.



"MANSLAUGHTER"
PICTURE FLEXI-DISC
7" $3.00 P.P.

AVALIABLE NOW NEW IO SONG CASS.
CONTAINS "MANSLAUGHTER" 6songE.P.
"JUNKMAN/ALL DAY SUCKERS"& 2 more
$5.00 P.P.

CLAUDE COMA AND THE I.V'S
"ART FROM SIN" FIRST LP
I2 SONGS FROM 82
REISSUED ALBUM or CASS.
$5.00 P.P.

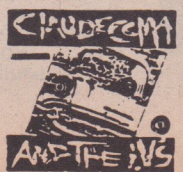
GOVERNMENT RECORDS

CLAUDE COMA AND THE I.V'S
"MANSLAUGHTER"
SIX-SONG E.P. DUE OUT 2/85

52IO ADAMS AVE.
SAN DIEGO,CA.92II5
(6I9) 286-36I6
CASH,CHECK,or M.O.

AVALIABLE DIRECT OR FROM YOUR FAVORITE STORE/DIST.
PLEASE SPECIFY RELEASE AND QUANITY WHEN ORDERING

OVERSEAS ADD $I.00 per item



THE EDGE
P.O. BOX 1146
ALLSTON MA. 02134

L.P
OUT IN MAY
ON THROBBING LOBSTER RECORDS

by Al Quint

SORRY

CHUCK HAHN: BASS

ANDREW BURSTEIN: DRUMS

JOHN EASLEY: VOCALS

DAVID KLEILER: GUITAR

Photograph by David Henry

Sorry are clearly a band that doesn't fit it. Their music escapes categorization, despite attempts to slap a tag like hardcore or post-punk on it. What Sorry does create is enticing, exhilarating music that melds together a variety of influences ranging from the post-punk of The Mekons, Wire, Gang Of Four and Boston's late, lamented Mission Of Burma to hardcore thrash. Their live performances are a combination of sharp, jarring music and Jon Easley's larger-than-life, dramatic stage presence. As to where the group feels they fit into the scheme of things in Boston, if at all, bassist Chuck Hahn says, "The Boston music scene is sort of a group of different niches. You have the heavy metal, the hardcore thing and we do, to a certain degree, fit in with a certain group of bands of a post-punk nature and share a lot of kinship with them and stuff." Sorry plays regular gigs with bands as varied as The FU's, Psycho and "artier" bands like Salem 66 and Volcano Suns, but sometimes seem caught in the middle, being perceived as too arty by some of the punks and too hardcore by the art crowd. It's too bad that Boston, as many scenes, has to have little cliques and factions, because caught in that void in between are a band playing truly original music with finesse and versatility.

Each member plays an equal role- Chuck's pulsating, driving bass lines, Dave Kleiler's jarring, skewed and innovative guitar work, Andy Burstein's hard-edged, free form drumming and Jon's expressive vocals, which range from braying to sarcastic to emotional- all meshing seamlessly together.

Sorry formed a little over two years ago and, since then, have gigged incessantly around town and, to date, have two tracks on Gerard Cosloy's compilation Bands That Could Be God ("My Word," "One More Step") and recently released their long-delayed debut album, Imaginary Friend (Radiobeat Records). While the album neutralizes a little of the cathartic spontaneity of their live shows, the album has uncommon richness and depth and diversity- something the band feels may have led to negative reviews from some quarters, mainly this publication. As Jon puts it, "For a magazine that's supposedly progressive, they should be supporting diversity. It made it seem like being diverse was a fault and not a positive thing. When it comes to us, since we're not easy to write about, people start using all these terms that don't really mean anything." Chuck adds, "Our album is a highly eclectic work and it goes from the hardcore to the pop and there definitely are going to be people who don't like an album that's as diverse and I think the reviewer is simply one of those. You've got an album that jumps musical genres quite a bit." Indeed, the album is quite eclectic, including added keyboards and sax on some cuts that seem out of place at first, but all fit in after repeated listenings. "Imaginary Friend" is an album that has to grow on you. The cover is something liable to promote discussion, too- a little boy, completely nude, frolicking happily in a field. It was picked as "Album Cover Of The Year" by the Boston Phoenix, a weekly alternative newspaper. Selecting the cover was a long process- Jon says they argued over it for 3 months. They've had no problems distributing it, although, says Dave, "Some of the guys from DYS said, 'hey, you're getting into child porn here!'" The band looks at the record as a learning experience. They feel it properly represents where the band was at the time.

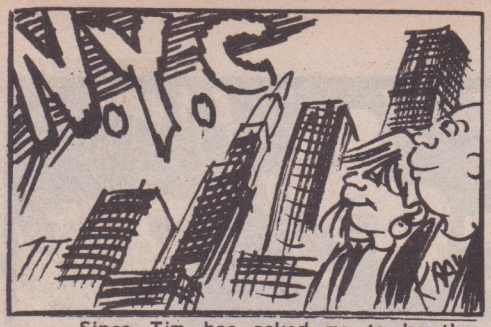
So what is Sorry trying to put across with their music? The band's songwriting is an "experimental process" says Chuck: "I think what we're trying to do, musically, is put forth sort of an amalgamation of our musical personalities, which are fairly distinct and different and they all have things which are a part of the sound, in a very equalizing nature." Andy adds, "The songs sort of write themselves for me- pulled right out of the ether." "It may be harder," says Jon, "but it makes it more interesting." Dave says, "We like to jam, but we're still coming from that think like Gang Of Four and those bands and you sort of get the sense from listening to that that all the instruments are sort of equal." It's clearly, the band points out, a democratic writing process.

As for the lyrical content, Jon, who writes most of them, says, "Songs like "24," it's almost like theatre- I represent a character. I'm portraying different things I see." This is not a band with profound political messages, but their lyrics are definitely dealing with social issues that directly relate to them and may relate to others. Songs like "Bouncer," "24," and "Why Do I Have To Look At You" deal with relationships within the scene. Jon adds, "Some songs could be political, in a sense, like real politics, but an attitude about the way people go about living. It's a closer way to reach someone. I mean, I think it's great if someone can write a really good political song, but I don't feel I know enough about politics to do that. I do know enough about people to write from that perspective."

So where does the band go from here? Their potential is seemingly limitless. All members, except Andy, are still in their teens. They've added several new songs to their set that are less abrasive and more melodic, like "Satellite" and "Just Making Noise," as well as a riveting cover of Wire's "Ex-Lion Tamer." College looms in the future for some of the guys, with Dave scheduled to go to NYU, so the future may be tenuous.

I'm sometimes asked by people not attuned to the band's original "musical mayhem" what I see in Sorry. I see a band overflowing with musical talent, creating unique music that isn't trendy- a band that won't be labelled or tagged that easily. Plus, you can dance to it! Sorry may say "just making noise" sums it up for the band, but Sorry is much more than just noise.

Their album is available for $6.00 to P.O. Box 75, Kenmore Station, Boston, MA 02134.



Since Tim has asked me to be the regular NYC scene reporter, i am going to take the opportunity to discuss my approach to this position. On one hand, i have been trained as a reporter for large newspapers and AP, and thus bring certain professional standards to any reporting i do. Anything that happens on stage, and any "public" behavior in a club, is fair game for coverage. I do respect confidentiality as a matter of professional ethics. I will not try to make this into a free-wheeling column, much as i might be tempted. And i will not knowingly misrepresent the scene.

On the other hand, i'm a punk and an alumnus of PUNK magazine, and will reflect that in my writing. I will not censor out all my own opinions, but i will be honest about my biases (inasmuch as i'm aware of them) and any conflicts of interes i may have.

My sense of what is "punk" and therefore subject to coverage is pretty broad and inclusive. Geographically, the suburbs are outside my beat, but since they are closely related to the NYC scene, exceptions are possible.

I am not a technical music critic. I do think some attention should be paid to new bands and thus, as a regular part of this report, i will include brief comments on opening bands here, under the title of "Recon Report". As space permits, i will include capsule accounts of NY bands which have not been interviewed in MRR.

I am not a photographer for MRR, and so will be dependent on people in the scene to get photos to me if they want them published. I would also like to include outstanding punk art(flyers, etc) from time to time and cover punk in the media onther than music.

What i don't know about, i can't report on, and it will take a while to get myself organized to cover this "beat", so i will be dependent on people to let me know what's new.

I will make mistakes. When i become aware of them, i will try to correct them; but i will make them, so please bear with me.

BAND NEWS

ADRENALIN O.D. is planning a continental tour in July, having ordered another 2000 pressings of their LP and developed 4 new songs, including "Infiltrate The State". It's AOD's most direct political statement to date: "Infiltrate the state/ Your hands are ripped to shreds/ From banging on the walls/ If you were pushing from the inside/ You could make the buildings fall." AOD is getting more serious as they move into the ranks of major bands nationally; their recent live shows have been superb.

AGNOSTIC FRONT is picking a drummer, planning a tour for March1 or later, and is recording a 5-song EP called D'new Bomber Zee. The band has also made its peace with MRR, thanx to some direct phone conversations with Tim.

ARMED CITIZENS back.

The BEASTIE BOYS have a new 12" "punk rap" record out called "Rock Hard"... CRO-MAGS have 5 songs recorded and may include live cuts on a LP to be called Show You No Mercy, sez singer John Bloodclot. Correction: John sez they are not a skinhead band, tho their following seems to be dominated by skins at this point.

FALSE PROPHETS have recorded an LP and are looking for a label; they are playing out after a long period of low visibility and did a video for French TV... KILLDOZER's debut LP, No Mistaking Quality, is due out in early Feb... KRIEGKOPF has a demo tape out... MENTAL ABUSE has an LP, Streets of Filth, due out this month on Urinal Records.

MURPHY'S LAW has finished recording their long-awaited LP. Singer Jimmy Gestapo's exile from CB's ended. The LP will be out on Spliff Records, and will launch a national tour.

NEVERMORE was supposed to play CB's Jan 7, but George the drummer didn't show and was sacked immediately... NO CONTROL broke up in Dec.

DeeDee says he has 5 new hardcore songs for the RAMONES, including a slow one with ballad-like lyrics. He also sez he occasionally attends the CBGB matinees and hides out on the lighting platform

REAGAN YOUTH has a 12" 7-song EP out on Freeway and R Radical Records; their first release after 4 years. Dave Insurgent, the singer, sez the band is undertaking a worldwide call for peace and, thru Freeway Enterprises, is starting a multi-media event for which they need videos, slides, films, posters, etc. You can contact them at P.O. Box 69/ Stuyvesant Sta/ NY NY 10009.

SABOTAGE due out with a 15-song LP... THE SERVICE is touring the East Coast... James Dontrin has formed a new band called SHEER TERROR with Paul from FATHEAD SUBURBIA as singer. James sez the band is "hard" and working on an EP Dark Ages. They are also working on a squat and the April 29 Stop The City project, and are not planning any gigs in accordance with the slogan "out of the clubs and into the streets; no business as usual!"

Singer Mick of the SICK KIDZ was reportedly involved in an accident on his way to a gig... The SWAMP GOBLINS have broken up following a farewell performance at CB's, with singer Lynne and drummer Peter forming the WILLIES, while bassist luke and lead guitarist Richie form the KRETINS and rhythm guitarist Debbie goes to an as yet unnamed 3rd band.

The UNJUST have a new 7" out on Big City and are hoping for a summer tour.. WARZONE drummer Ray reportedly suffered a broken leg in a fight.. The YOUNG & USELESS are recording an LP called Hitler Was a Nazi... and i'm looking for a drummer.

ZINES

Some more zines have come to my attention: Tse-Tse Fly #1 is a 2-pager available for 5¢ from Gary/ 1671 E 17th St #3A/ Brooklyn NY 11229, with politix, cartoons, and a couple of gig reviews. Bull-Shit Monthly #1 comes from 89-58 215 Pl/ Queens Village NY 11427 and is free for 2 stamps.

Just out is Living Free #4, available for postage (75¢ in US) from John Guzman/ 160 E 3rd St #2E/ NY NY 10009. It's mostly politix, looks like a punkzine, but John states he doesn't really want any articles on punk.

Guillotine obviously gives the most thorough coverage of the NY scene , so anyone who wants to find out more should try to get a copy (Wendy prefers you get it from a local vendor than thru mail).

Work on the first issue of Skeleton Forces has been delayed by the eviction of Susan Horsman, but Sabine Hrechdakian is continuing with it and hoping for an April debut as a positive, unity-oriented major zine, lokoking for int'l distribution. They're looking for contributions: 341 W 11th St #4H/ NY NY 10014.

RADIO, RADIO

Some more details on punk radio: WFMU is at 91.1, broadcasting from Upsala College/ 345 Prospect St/ E Orange NJ 07019. Pat Duncan's show is Thurs from 6-9 PM. He's working with me on a series of features in connection with the 10th anniversary of punk. Other WFMU DJ's are: Tom Jolly (midnite Sun/Mon), Paul Cavanaugh (midnite Fri/Sat), Laurie Es (Weds 2-5PM), Dawn Lee (Mon 10AM), Margaret (Mon 2-5PM).

WFDU shares the 89.1 slot with WNYU, broadcasting weekends and nites from Farleigh Dickinson Univ/ 795 Cedar Ln/ Teaneck NJ 07666. According to DJ Jerry Rubino, all FDU jocks include punk music.

WNYU, also at 89.1, broadcasts from New York Univ/ 566 LaGuardia Pl/ NY NY 10012. The "Hellhole" show is Thurs from 10-11 PM. There are other shows that play some punk.

WKCR, 89.9, carries more artsy punk on the "Transfigured Night" show in the wee hours of Tues thru Sat. They broadcast from ColumbiaUniv/ Ferris Booth Hall/ NY NY 10027.

A new entry to the field is Pacifica listener- sponsored WBAI, 99.5, with a well-named "Rude Awakening" all-punk show on Tues from 5-7 AM. The show's staff is actively soliciting tapes (with band bio, address, phone, etc) and hoping for a better airtime in the future. Send stuff to Lynn Samuels/ 505 8th Ave/ NY NY 10018.

One more station is WSIA, 88.9, out of Staten Island. Terry Telenko has a show from Friday at 10PM to Sat 2AM. Address is 50 Emerson Ct/ Staten Island NY 10304. Airs the MRR radio show.

MISCELLANY

Big City fanzine is no more, but Big City Records is putting together a comp LP, sez Javi, who is looking for a marketeer and somebody to invest in it as a joint venture. Javi gets mail at 2329 Vance St/ Bronx NY 10469.

Dave Ratcage has given up the retail record business, but will continue running his record label and selling zines and skateboard gear at the Secret Spot/ E 9th St between 2nd and 3rd Aves/ NY 10003.

Ho hum. Such a dull town, the Big Apple. Donny the Punk/ 233 E 3rd St #1c/ NY NY 10009/ (212)982-3075.

P.S. If you want to book, record, distribute, or finance a NY band but don't know how to contact them, call me between 8 and 10 PM Eastern Time.

THE CATATONICS

After virtually singlehandedly creating and building the Syracuse/Central NY "scene" from scratch to the point of being quite the "happening" little place, the CATATONICS have finally managed to release their debut record, Hunted Down. It wasn't easy.

Starting back over 3 years ago, they were the only game in town--Syracuse, NY: population 200,000 or so, location middle of nowhere, average mentality 10 years removed or more, thank you. In the cultural wasteland known as Central NY, there was literally nothing. Nothing CATATONIC's co-founders Belvy K. and Joe Miller could identify with...there was the usual assortment of alternative/art/pop bands, but that was it, and the CATATONICS stormed that scene; being looked at as unwanted outsiders and just plain obnoxious kids. "When we started, we just wanted to piss off as many people as possible, this place was so lame. You name it, we did it: we'd piss off your mother, we spraypainted everything and everywhere, got arrested, got banned from everywhere, got in fights...to get a reaction then, any reaction, was what we were about. The complaceny level here was appalling." And to a point, it still is--but those same obnoxious kids stuck with it and now there is a legitimate hardcore scene in Syracuse; healthy and growing with a good amount of shows and a number of decent local bands. They've had to literally Do It Themselves. Many a time there's been no club(s)--they made all-ages halls a reality. There was no media outlet--Raw Leakage now serves as CNY's only HC/alternative music publication. There is no Dischord, no BYO Records to help bands put out their product--the record (and Anorexic Nympho Records) is totally autonomous. To say the CATATONICS are a dedicated band is an understatement. "Fuck, I'd hate to figure out how much money we've lost; it's gotta be in the thousands. I'm $400 in debt right now 'cause of the EP...but hey, it's been a blast...now if we get a little recognition and even some money, it'd be like a dream. Shit, it's been long enough!" Three years and vinyl virgins. Ah yes, the record. Indeed.

Hunted Down smokes a testimonial to both the bands' skill and power as well as dedication. It's one hell of a debut. It's got "balls", something most thrash loses or lacks on vinyl. "We've got a powerful sound. I think we've always had, ya know, a real bottom, a base..." The EP is good, but it was also a learning experience--CATATONICS phase two (thanx SSD) should be that much more powerful and should exceed Hunted Down. There's lotsa labels these days in the world of punkdom: political, mid-tempo, skate, oi, country western, metal, post punk, thrash, and of course, good ol' hardcore. Labels. And that's all they are. I suppose you could call the CATATONICS a "thrash" band, but don't. They're different. They don't just play fast to play fast--they've kind of honed it, ya know? They've got their own sound. They're all competent players, and proud of it...they don't play punk rock because they can't play anything else. They can. The CATATONICS play what they want to hear: the most powerful, committed music possible. Their lyrics reflect this...sincere, intense, and packed with emotion. No phoney sloganeering. Just one on one. Right here, right now.

Influences range from MOTORHEAD to PISTOLS to GANG GREEN to JUDAS PRIEST and AC/DC...they also have quite an affinity for some of the new strain of "speed metal" bands like SLAYER and METALLICA. "everyone listens to different stuff. Farmer's(guitar & vocals) really into the MISFITS and MOTORHEAD, but likes country too; Jeff (bass & vocals) loves AC/DC, we call him Angus...I (Belvy K, drums & vocals) like a lot of stuff, mostly Boston and East Coast bands-SSD's my favorite band ever- I listen to a lot of metal too...Joe (guitar & vocals) was strange. He hates metal but loves all the new BLACK FLAG shit; I can't get into that stuff..." Guitarist and co-founder Joe Miller quit 2 months after the recording of the EP due to "musical differences". The search for a guitarist to replace him was long and hard, but now they appear to have found someone: "the reincarnation of Randy Rhodes" is all they'll say.

Through the years the CATATONICS have played all over upstate NY, but that's been it. Currently in the embyonic stages of planning a tour (spring)--it'll most likely be just Northeast or East Coast, but who knows, depending on what kind of reaction the EP gets--it could go coastal. So get in touch. Some think they're abandoning the ship they built, but after a while in the same place, you can pigeonhole. "I know what people think of us up here, and that's great and we really do appreciate it...but we owe it to ourselves to see what we can do, where we can go..." Looking ahead, other than the tour, sees them recording again soon (and would appreciate someone to help foot the bill. Read: hey all yoy Dischord's and Touch & Go's--give 'em a shot!), helping SFB get their record out, and eventually releasing an upstate compilation. "That's something we really want to do. There's a lot of good bands up here who I'd really like to see get on record; like SFB--they're hot!! ONE DEATH TWO, STILL BORN, KATSAPI, Albany's CAPITLE, B SOLUTION, the RAUNCHETTES from Rochester, Buffalo has a few decent bands now--or so Jeff sez...oh yeah, can't forget MILTONS DISCIPLES!!!"

In addition to Hunted Down, the CATATONICS appear on Ax/tion Records' Compost-Pile- Action cassette comp, and will be included on the second Flipside comp LP.

As another 20 below zero winter ascends, the CATATONICS can look back on all the fights, the bans, the fun--and be proud of how far they've come, at the same time realizing they've a long way to go too. Hunted Down in a sense applies to them, but don't feel sorry or shed any pity. "We have no respect for people like that...we've been down in the dumps but we've always helped each other out, pulled through, and made it. I don't think we have any real heavy theme or anything...I was just thinking of way back when, how no one ever used to let us play anywhere, how everyone used to give us shit, how they said our music and hardcore would never go anywhere, how there never would be a scene up here...It would've been real easy to just quit and say 'fuck it', right? But no way! All that stuff, ya know, it's all gonna come true 'cause we stuck with it and believed in ourselves. So, if we do have any type of message, that's it...it's simple: Don't ever give up, and believe in yourself." hi mom.

This interview/story written by Bob Cat, editor, Raw Leakage/ 127 Maple Dr/ Camillus NY 13031 (75¢).

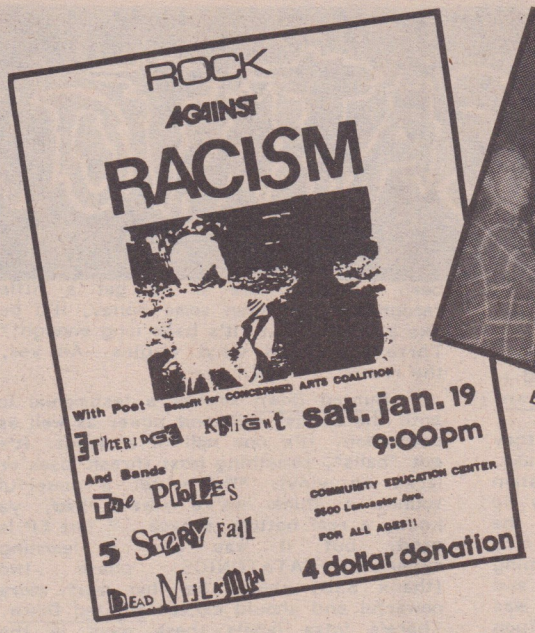
Catatonics info, EP's ($3 pp), bookings, t-shirts, stickers, sex habits, etc.: 127 Maple Dr/ Camillus NY 13031/ (315)672-8490 or (315)656-2878.

Photo by Cindy Mendes

Almost every gig now is a Rock Against Hunger benefit, which is very much supported here. All of them are all-age matinée shows-- mostly hardcore, but other types as well. An upcoming Rock Against Racism gig will have a diverse lineup, including poetry. The Community Education Center has been having some of the shows again. The other main venue is the back room of Abe's Pizza place.

More vinyl is expected in the near future. the DEAD MILKMEN, HOMO PICNIC, and DECONTROL each plan to release an album. HP released a tape entitled Blood On The Walls, and are planning a tour, as is DM respectively. SUNSHINE STATE has become ELECTRIC LOVE MUFFIN and added a 2nd guitarist. A tape from them is supposed to be in the works.

Unknown Crime is supposed to complete issue #3 soon. Todd from U.C. is in a new- formed band called oblivion. The other 3 are ex-members of Y-DI, WASTED TALENT, and KREMLIN KORPS. Frank Blank (ex-INFORMED SOURCES) is forming a new band. FAT HOWARD'S ARMY is minus a guitar player right now, and there's rumors that FHA will become the INCREDIBLE SHRINKING HOWARD. BUNNYDRUMS, one of the most prominent art-type bands here, is now drumless.



RUIN has been touring in California. SADISTIC EXPLOITS are planning a tour. SUDDEN IMPACT and MORE FIENDS are playing again. PSYCHOTIC NORMAN are starting to play gigs. The Lehigh Valley area seems to be thriving more and bands from there have been playing in Philly (and vice versa). For Valley gig info, you can call Aileen at (215) 865-2433.

Carol Schutzbank, manager of a couple of bands, writer, and a million other things, is now booking alternative acts at the video- oriented Kennell Club. The scope is varied, including poetry, drama, and avant-garde music. The first one was a poetry/performance from Henry Rollins of BLACK FLAG.

There was a recent meeting to discuss how to deal with "nazi" types in the future. There wasn't large attendance, nor agreement on everything...and there may be more meetings. The purpose was to share information and discuss strategy.

An animal liberation benefit is now being planned for sometime in March. Lenny & Co. plan to organize a tour for RAW POWER. Once again, Lenny's number is (609)931-7828.

Ron Thatcher/ P.O. Box 263/ Maple Shade NJ 08052

LEATHER • SPIKES

BLACK LEATHER

NEW!!! GUITAR STRAPS
ALL PYRAMIDS → $25.00
SPIKES $35.00

- FREE - PICTURE + PRICE SHEET

FROM:
BLIND CRICKET
1317 E. 53 RD STREET
SAVANNAH, GEORGIA 31404
MAKE CHECKS TO: JOHN HANSFORD

PLEASE ADD 1.50 FOR SHIPPING
DIRECT FROM MANUFACTURER • NO-RIPOFFS

BAD COMPILATION

P.O.BOX 16205, SAN DIEGO, CA. 92116

THRASH FREE- NEW CATALOG TAPES

see DEC. #20 MRR ad for list
TDK-D60's w/ Booklets & some translations.
BCT's 1-10, 13-15, & 20 all now out PLUS:

11. BRAIN OF STONE RAZOR BLADES, TOXIN III, FLARE XØDE PANERE, DISRESPECT, &*!!%, DIET OF WORMS, POWER OF THE SPOKEN WORD, HAPPY FLOWERS, SNUFFLEX, MENTAL CRISIS, ACCUSSED, KILLING CHILDREN, YOUTHINASIA, CANCEROUS GROWTH, YOUTH KORPS, WILD HAIRS, ANI(X)VAX, BILL OF RIGHTS, NOT MOVING, LOVE CANAL, VICIOUS CIRCLE(aust), KANALKOTZER!
58 cuts, 6 countries 90 minutes

18. I THRASH, THEREFORE I AM THE XPOZEZ, EXISTENZ, TA.S.K., MOB 47, ENOLA GAY, ANTI CIMEX, MODERAT LIKVIDATION, KUOLEMA, CIVIL DISSENENT, RUDOLPH RACHE, AKUTT INNLEGGELSE MOTTEK, PRODUCT ASSAR, GROTESKA-TASKAR,
44 cuts, 8 countries

19. INDIGESTI 80-82, great, fast stuff from Italy + 12 min. of whatever you want.

22. SPANISH HC IV REICH, MG.15, ULTIMO RESORTE, R.I.P., ANTI-DOGMATICS, FRENOPTICSS

25./E.S.T.012 THEY DECIDE...YOU PAY Italy CHEETAH CHROME MOTHERFUCKERS, LONDON 77, VIVISEXZIONE, NOISENOISENOISE, SAVAGE CIRCLE, P.S.A., CANI, I REFUSE IT!, KANI
26 cuts most Quality studio
RAW POWER in voncouver APRIL 1ST

$4 each (6 & 11,4.50) postpaid, cash,check, m/o, or trade. ANY 5 for $17, 10-34.
Orders now filled in 3 weeks or so.
OVERSEAS add .50¢ per tape & any cash or order direct from EXTREMMIST, BULERSTR. 5, 7277 WILDBERG 1, WEST GERMANY for less.
THROW 2 BUCKS IN MAIL TO TRY ANY 1 TAPE.

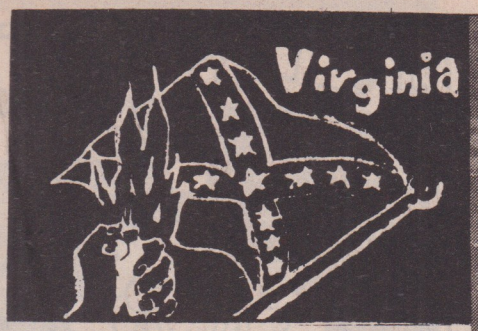
TROLL

ICONOCLASTED CHAOS

poetry, politics, opinion

one measly buck
for one measly issue

BOB MROZEK
3034 HIGHRIDGE
LACRESCENTA
CA 91214



RICHMOND-The scene here seems to be in a state of flux overall as 1985 comes into view-- changes in every aspect are taking over. the glut of shows in the '83-'84 years has dimished to a trickle as hardcore and related institutions re-examine their roles and direction. Good shows still occur, but there seems to be an awful lot of people that look bored at the next round of hate Reagan-white noise bands. Or don't really like the tinny sounding/2 minute budget EP that looks cool but isn't that pleasant to listen to--but you are kinda supposed to like it. Fortunately, there are groups in Richmond thinking ahead of the venerable God of Thrash; NEAR EAST is a case in point. They borrow from KILLING JOKE for their manic undercurrent, and play songs with passion and physical conviction-- a raw version of doom-and-gloom. Another important entry on the local arena is MR WIGGLY AND THE FABULOUS SUMP PUMPS, a super group that plays noisabilly, and one should see them when catatonic, if possible. I can't talk about them too much because I'm in the band. BLACK PYRAMID is a heavy-metal core outfit debuting recently, plus a sorta thrash group called DAMAGE REPORT. TOOLING FOR ANUS also did a first show, but unfortunately I missed it. Other new groups are out there and will be appearing.

MR WIGGLY & THE FABULOUS SUMP PUMPS

Larry Bradley

WHITE CROSS and PREVARICATORS both have LP's ready to go out some time in '85 and are planning tours for the spring. The BEEX also have an album waiting around and have been doing some great shows--a raw but experienced band. DEATH PIGGY now has Crazy Jimmy on trombone, and played the 9:30 Club in D.C. with FLIPPER, a great success. HONOR ROLE is alive and kicking on the live circuit, promoting their EP of last year. GRAVEN IMAGE has broken up, but something will rise from the ashes, according to Nick, the founder.

On the non-band end of things are a variety of news tidbits. Soundzine, the only hardcore zine ever in Richmond, will do "The Last Issue" this spring and die. Hardtimes is closed to live shows, probably for good. The emphasis has changed to downtown; a new club called P.B. Kelly's [(804)648-1208] has been having shows like REAGAN YOUTH, the SERVICE, and others. A nice place, let's hope the cretins don't screw up and vandalize anything more (like the adjacent building they spraypainted), cause this limits the life of any club and fun times. Going Bananas has a steady string of shows put on by Bob Hardtimes, so contact him for bookings. Rockitz will probably open somtime this year, but it has been an awfully long time for various reasons. Well, Happy New Year and all that!

Brooke Saunders/ 13 N Stafford/ Richmond VA 23220.

Well, Happy New Year! I sincerely hope that the new year will bring us all closer together than the previous was able to do.

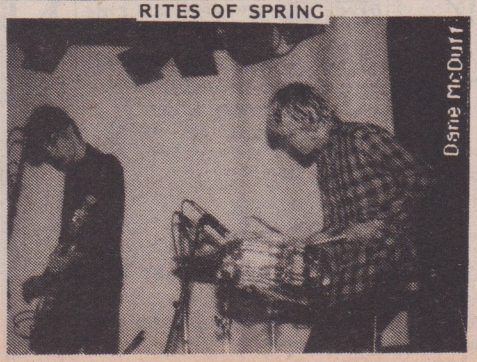
This is a rather brief report, as things in the Capitol City have slowed somewhat with the coming of winter. I'd like to start off with the only 2 new bands that I know of that have recently surfaced. Both have actually been around for a few months, but for some reason or another haven't been mentioned.

The first, CEREAL KILLER, has re-emerged with a slightly revamped line-up, trading singer Vicki for one-time guitarist of IRON CROSS, Greg. The second band has also been around for several months, performing outrageously bizarre psychedelic rituals around the Northern Virginia area. YOM, featuring members of SECOND WIND and MALEFICE, have captured the spirit of tie die/acid/distortion, to put together D.C.'s only psyco-delic maniacs.

A handful of records in the planning stages, which should probably surface in 2- 3 months: GOVERNMENT ISSUE are at it again!! Yet another recording, vastly different than the Joyride stuff. But will it come out? The CRIPPLED PILGRIMS have recorded a follow- up to their very well-done Black & White LP. Also working on a sequel to their debut is 9353. HR have recorded, and we shall see whether or not it is BAD BRAINS reborn.

MALEFICE

RITES OF SPRING


Osric McDuff

SCREAM

Photo by Jim Saah

And finally, 2 new cassette releases have hit the streets. The first is the latest compilation by WGNS. Metrozine has put together its first tape, featuring some fairly obscure bands... and some not too obscure groups. Among the bands featured are: JET BOYS OF N.W., MISSION IMPOSSIBLE (who also have a new demo out), GRAY MATTER, and GREY MARCH.

Shows have been a rather up-and-down experience, the down being a New Year's Eve show at the Key Theater, with SCREAM and some NY bands. The show was broken up at about two amidst several fights and 2 stabbings. Nice, huh? Among the high points was a show 3 days later with RITES OF SPRING and MINUTEMEN. R.O.S.'s drummer broke his collarbone 2 days before, so instead of cancelling, they played a rousing and creative (though a bit long) acoustic set.

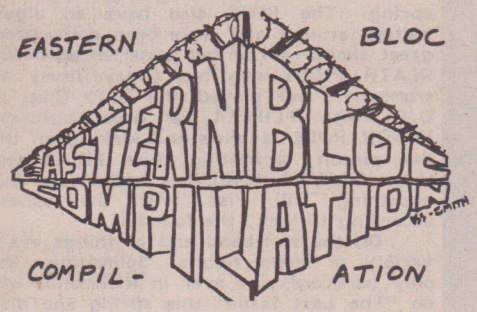
Also a pleasant surprise was the appearance of Henry "Rollins" at D.C. Space (a stop on his 12 city "poetry" reading tour). Reunited with Ian MacKaye, they put the audience through 2 hours of films, reminiscence, piano playing, and story-telling that hinged on acting. An extremely stimulating and interesting evening.

That about covers it for this past month. Hope to have something a bit longer and more extensive/intensive for you next time. Until then....

Bert/ P.O. Box 25054/ Washington DC 20007

WANTED

BANDS FOR THE



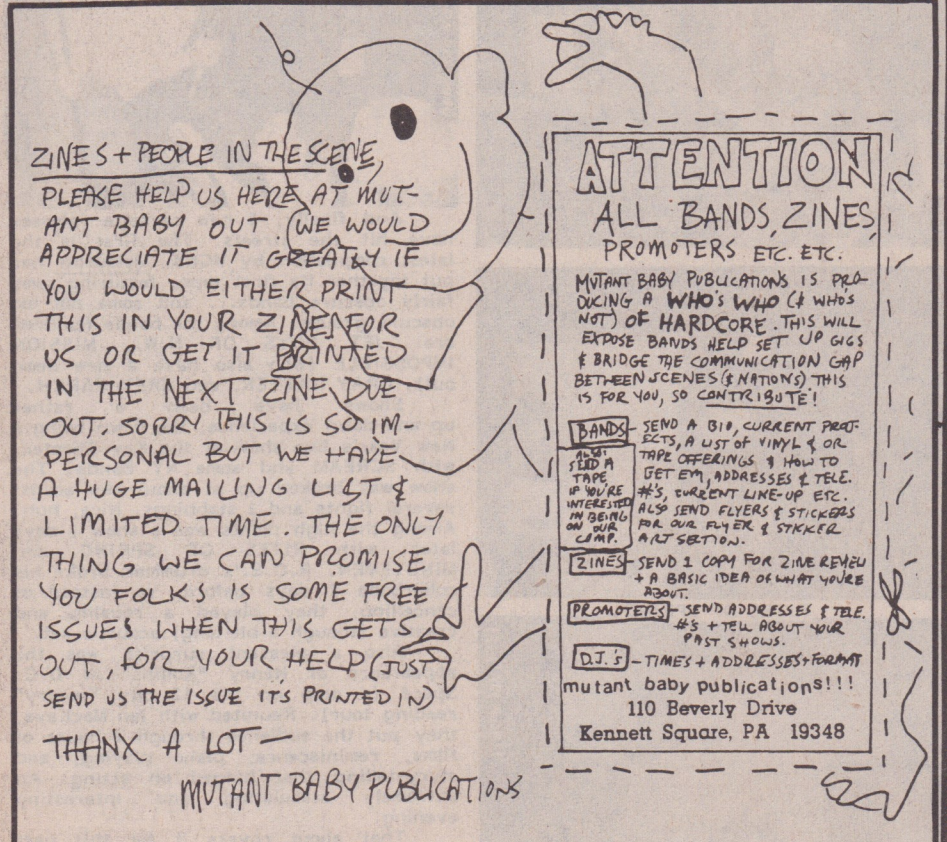
U.S.S.R. E. GERMANY CZECHOSLAVAKIA
HUNGARY YUGOSLAVIA POLAND ROMANIA
ETC.
SEND TAPES, AND/OR RECORDS AND LYRICS
AND PHOTOS, AND ENGLISH TRANSLATIONS
IF POSSIBLE

SEND TO: ROLO
P.O. BOX 2248
WHITTIER, CA. 90610-2248
U. S. A.

MELTDOWN '85

THE BILL OF RIGHTS

NEW!! 6 song 7" 33 RPM
Things the government doesn't want you to think about
Send $3.50 ppd. to Rick Knott
12989 102 Avenue
Surrey B.C. Canada
V3T 1N3
Also still available
NO RIGHTS, NO CHANCE: 3 song EP $2.50 ppd



MUTANT BABY CASSETTES
110 Beverly Drive
Kennett Square, PA 19348

MUTANT BABY CASSETTES
110 Beverly Drive
Kennett Square, PA 19348

MUTANT BABY CASSETTES
110 Beverly Drive
Kennett Square, PA 19348

RED TIDE

Victoria - The "garden city" has seen better days in its time. The Victorian scene has been travelling downhill ever since last summer, but recently has had somewhat of a revival, as some bands, etc., etc. still manage to shine out.

After a short break, RED TIDE, Victoria's fab trio, are back on the scene and have played a couple of times already. Their new material is quite slower than it used to be, but it's great! They still manage to amaze me after all of these years. NO MEANS NO have been gigging quite heavily as of late, with dates in Victoria, Vancouver, and Seattle. Right now they're probably the hottest band in Vic. DAYGLOW ABORTIONS haven't been heard from in a while, so I don't really know what's happening with them. Rumour had it they were going to release some new vinyl, but I guess that project went down the tubes, which is a real downer. JERK WARD have broken up due to internal reasons (R.I.P.), but their memory lives on. New bands on the block are an Oi band called the RESISTANCE, who have played a couple of times and turned out to be a real cool band. XYA (X-CENTRIC YOUTH ARMASTICE) formed from the ashes of JERK WARD, CROSS ZERO, and RIP, SHRED, GRIND. They should be hot when they get their shit together and do something. NU- LIBERATION are quite good, except the lead singer is hung up on Billy Idol.

Vic. has its first alternative radio show in CFUV fm 105.1; hope they get the MRR radio show soon. And that's about it from this part of the great white north.

For booking info, write Mike Synnuck/ c/o Verbal Assault Fanzine/ 10289 Godfrey Place/ Sidney, B.C. V8L 2K9/ CANADA, or call (604) 656-7437.

RESISTANCE

NO MEANS NO

MONTREAL

PRIMITIVE AIR-RAID $6 ppd
MONTREAL COMPILATION
14 BANDS - 17 GREAT SONGS

ASEXUALS
14 SONG ALBUM
JUST RELEASED
$6 ppd

DISAPPOINTED A FEW PEOPLE 7"
- FUCK WITH CHRIST -
HEAVY BAPTIST-PORNO INFLUENCE
$3 ppd

19 SLUDGEABILLY CLASSICS
$9 ppd

ALSO AVAILABLE :

DISCORDS 7" $3 N.D.G. SKINS
UNRULED 7" $3 TIME IS RUNNING OUT
TOP RANKING 7" SKA $3 LIFE IS NOT SO HARD/ CONQUER
DOUBLE AGENT cass. $3 BREAK OUT - SKA
LEAGUE OF DEAD
POLITICIANS cass $3 MY DAD'S A REAL NICE COP

(U.S. CURRENCY PLEASE)

MAKE MONEY ORDERS PAYABLE TO :

horror distribution

2002 rue st. dominique, montréal, qué., h2x 2x1
(514) 288-8184

RETAILER ENQUIRIES WELCOME

PUNK AND THE MASS MEDIA

by Larry Zbach

"Life is the only thing worth living for." - FLIPPER

There is now occurring a moral panic basically propagated by the media over the influence of the punk movement on youth. The printed media, TV, film and radio have painted a picture of punk which through a process of interpretation, presentation, selection, emphasis, and exclusion have given it a certain characterization. This characterization - a media frame - shows punk to be basically self-destructive and violence oriented. The major mass media is constructing a particular image of punk over which the punk movement has little control. Just as workers have little say and control over the quantity and quality of the products they make, so also do people have little control over the mass media production of meaning. For the mass media and moral authorities punk has become just another reincarnation of the "devil's music". The following is influenced by two works on the interrelationship between the mass media and cultural and political movements: Todd Gitlin's The Whole World is Watching; Mass Media in the Making and Unmaking of the New Left (Berkeley: University of California Press, 1980) and Stanley Cohen's Folk Devils and Moral Panics; The Creation of the Mods and Rockers (2nd Ed, New York: St. Martin's Press, 1980). I appropriated some of their ideas in order to understand the interrelationship between the punk movement and the mass media.

A growing number of talks shows, commercials, recent episodes of "Chips", "Square Pegs", "Quincy", and the movie Class of 1984 have all given the impression to unwary watchers that punk is a direct cause of sado-masochism, suicide, murder, rape and other forms of violence. The theme of sado-masochism has long been stressed on TV clothing commercials with a "punk" theme and on an episode of "Chips" where a rock group claiming to be punk called itself PAIN.

The TV show "Quincy" claims punk to be a contributing factor to violence, suicide and self-destructiveness. The "punk" rock group MAYHEM sings, "I wanna see you choke..." and mocks their fans saying "You are the ugliest, scummiest crowd I've ever seen". After talking to the psychologist Dr. Emily Hanover who closely resembles Serena Dank of the vigilante group, Parents of Punkers, Quincy concludes that the "music" says murder and suicide is O.K. Some of the conversation goes like this:

-Quincy: Emily, you're not blaming what happened (a murder at a punk rock concert) to that girl on music?

-Hanover: Don't underestimate this particular music, Quincy! You tell a kid, a vulnerable kid, over and over again that life isn't worth living, that VIOLENCE is its own reward, and you add to it the kind of intensity that music has, and you just might convince her.

Quincy and Hanover appear on a local TV talk show. Hanover sees punk as a danger to youth because of its "relentless negativity". Quincy further states that the music is a killer of spirit and hope. At some other point, Quincy states that "punkers" should take a more constructive viewpoint in their music like the music of the sixties did. Quincy obviously does not remember that the mass media during the sixties had a similar view of that time's radicals and their music. In fact, many radicals of the sixties protested against the sponsor of "Quincy", General Electric, which was a major electronic weapon maker during the Vietnam War. General Electric was the fifth largest military contractor in 1980.

The film Class of 1984 is probably worse (if that's possible) in its portrayal of punks than "Quincy". A gang of "punks" terrorize students, faculty and a neighborhood. They run a dope and prostitution ring. Mark Lester, the director of the film, constructs a media frame of the gang of punks as racist thugs who want to control their victims' lives.

This mass media portrayal of punk has created a "moral panic". It has labelled punks as deviants, i.e. "folk devils". Punks are seen as a subversive challenge to the reigning moral authorities and values. While there is no denial that punk challenges the dominant values of capitalist society, audiences gather from mass media an image that is exaggerated and distorted. Audiences have no idea of what punk criticizes or of what it stands for; they perceive punk to be something that it is not. The mass media helps to spread a generalized belief of the meaning and message of punk. The "societal control culture" (Cohen) such as the police, laws, courts, and moral vigilante groups (Parents of Punkers) have an easier justification for any actions - no matter how unjust or illegal - they may wish to make to eliminate the deviants or to deter others from joining their ranks. For example, there has been an unprovoked attack on punks as a result of audience reaction to the Class of 1984, and there have been dozens of cases of police harassment and raids on punk clubs.

Repeated media distortion, exaggeration and stereotyping help to create a type of "punk" who has no idea of the conceptions, political and social philosophies, and diversity of the punk movement. This type of "punk" will join the punk movement in increasing numbers. As they join, the "media frame" will literally become true. The moral authorities will be proved "right" and the appropriate actions which the societal control culture deems necessary to deal with the "problem" will be legitimated. The potential for destroying or compromising the punk movement will become great.

The mass media can further compromise the punk movement through the formation of celebrities and other divide and rule tactics. No matter how hard the punk movement may try to present an insider's view through the mass media, the media will only tend to report newsworthy events. Crime and deviancy make the best stories. So the media will tend to pick those aspects of the punk movements which fit into their media frame. A story becomes newsworthy when it is personal and when it has emotional and dramatic impact. In the media version of events, the punk movement is reduced to personalities. The celebrity or star comes to represent the punk movement as a whole. According to C. Wright Mills, a celebrity "is the crowning result of the star system of a society that makes a fetish of competition" (Quoted by Todd Gitlin, p.148). A celebrity loses all connection to a community, region or a movement because in order to become a celebrity you must butt out the competition. The value of solidarity is anathema to the celebrity. An essential aspect of becoming a celebrity (not in the quantitative sense of the word) is popularity. The fans of a rock star or group admire and want to become like them. As William Kornhauser writes: "The decline of authoritative standards and leadership creates anxiety and insecurity; feelings of aimlessness and lack of social direction become widespread. Such a state of anomie generates the quest for new authority and heightens receptivity to pseudo-authority" (Quoted by Todd Gitlin, p.148). Thus, the punk celebrity who media thinks represents the punk movement as a whole but in actuality represents nothing soon gathers clones who emulate in detail the fashions, mannerisms, ideas, etc. of their star.

Sid Vicious became the paradigm of what punk represents to mass media. He personified the deviant behavior of the punk movement as a whole. Julian Temple, a Glitterbest employer and director of The Great Rock and Roll Swindle, says that Vicious really didn't want to do the film at first, but by the end he was pleased "because he knew he would be the star of the film" (Fred and Judy Vermorel, Sex Pistols, 2nd Ed, London, 1981, p.163). Vicious's heroin addiction, according to Temple, led to "a complete drift away from any understanding of what the fuck was going on..." (Sex Pistols, p.161). He represented to the media violence, self destructiveness, murder and finally his own death. Because the media really did see the punk movement embodied in the person of Sid Vicious, his death signalled the end of punk. "Punk is dead" proclaimed the media. Sid Vicious's murder of his girlfriend and his subsequent death became a media event. But John Lydon said it was a tragedy for Vicious more than anyone else because "he really bought his public image" (Rolling Stone, May 1, 1980, p.20).

Many "punks" did buy the public image, and the punk movement is paying for it. As more and more people adopt the appearance of punk, they have less and less of an idea of its content. The critical message of punk has a number of targets, including classism, sexism, racism, and authoritarianism. The punk movement is now and has been making a sincere effort to communicate this critical message through the movement lyrics and music, fanzines, video, radio (whenever and wherever that's possible), clubs, and posters, etc. The purpose and goals of the punk movement include the self-management of their own culture rather than the control of culture by multinational corporations. When "punks" adopt the form or style without attention to the critical message of the punk movement, people's assumptions about racism, sexism, classism, and authoritarianism remain unchallenged; the seeds of the punk movement's own destruction are sown. The questions remain whether the punk movement will "eventually collide in their own domination" (Cohen, Folk Devils, p.viii).

We must ask groups like Parents of Punkers as well as ourselves who really needs to be deprogrammed. It is those people who remain nothing but passive spectators of their own lives which appears before them on a TV screen? Or is it those people who are actively seeking to control and to create their own culture? If deprogramming is to occur, apathy must be overcome. Apathy is a social condition in which people have a lack of sensitivity to human suffering. A culture which promotes celebrities, individualism, (do your own thing) and competition reinforces and strengthens the condition of apathy. Apathy also implies a passive acceptance of a spectacular society which through the mass media owns a monopoly of the power to define the terrain of meaning. Punk contests this monopoly over the terrain of meaning. Through its anger punk names the causes of human suffering. Anger is the first step in a deprogramming process, and the second step is punk's continuing attempt to collectively control and to create their own culture. The opposite of apathy is solidarity. Solidarity is an identity with

people
themselv
process
clubs,
fans, e
Solidarit
"We are
we are
There a
elsewher
suggesti

IE MASS MEDIA

Class of 1984 is probably
t's possible) in its portrayal
an "Quincy". A gang of
rize students, faculty and a
They run a dope and
ring. Mark Lester, the
he film, constructs a media
ang of punks as racist thugs
ontrol their victims' lives.
ss media portrayal of punk
a "moral panic". It has
s as deviants, i.e. "folk
s are seen as a subversive
he reigning moral authorities
hile there is no denial that
es the dominant values of
ety, audiences gather from
n image that is exaggerated
. Audiences have no idea of
iticizes or of what it stands
rceive punk to be something
t. The mass media helps to
ralized belief of the meaning
f punk. The "societal control
en) such as the police, laws,
moral vigilante groups
Punkers) have an easier
or any actions - no matter
illegal - they may wish to
ate the deviants or to deter
joining their ranks. For
e has been an unprovoked
nks as a result of audience
e Class of 1984, and there
dozens of cases of police
d raids on punk clubs.
media distortion,
and stereotyping help to
of "punk" who has no idea
ptions, political and social
and diversity of the punk
is type of "punk" will join
ement in increasing numbers.
, the "media frame" will
e true. The moral authorities
"right" and the appropriate
the societal control culture
ry to deal with the "problem"
imated. The potential for
compromising the punk
become great.
ass media can further
e punk movement through the
celebrities and other divide
ics. No matter how hard the
nt may try to present an
through the mass media, the
y tend to report newsworthy
and deviancy make the best
he media will tend to pick
of the punk movements which
media frame. A story becomes
hen it is personal and when
nal and dramatic impact. In
rsion of events, the punk
reduced to personalities. The
star comes to represent the
nt as a whole. According to
Mills, a celebrity "is the
lt of the star system of a
akes a fetish of competition"
Todd Gitlin, p.148). A
es all connection to a
gion or a movement because
become a celebrity you must
competition. The value of
nathema to the celebrity. An
ct of becoming a celebrity
uantitative sense of the word)
The fans of a rock star or
and want to become like
iam Kornhauser writes: "The
uthoritative standards and
ates anxiety and insecurity;
mlessness and lack of social
me widespread. Such a state
nerates the quest for new
heightens receptivity to
ity" (Quoted by Todd Gitlin,
p.148). Thus, the punk celebrity who media thinks represents the punk movement as a whole but in actuality represents nothing soon gathers clones who emulate in detail the fashions, mannerisms, ideas, etc. of their star.

Sid Vicious became the paradigm of what punk represents to mass media. He personified the deviant behavior of the punk movement as a whole. Julian Temple, a Glitterbest employer and director of The Great Rock and Roll Swindle, says that Vicious really didn't want to do the film at first, but by the end he was pleased "because he knew he would be the star of the film" (Fred and Judy Vermorel, Sex Pistols, 2nd Ed, London, 1981, p.163). Vicious's heroin addiction, according to Temple, led to "a complete drift away from any understanding of what the fuck was going on..." (Sex Pistols, p.161). He represented to the media violence, self destructiveness, murder and finally his own death. Because the media really did see the punk movement embodied in the person of Sid Vicious, his death signalled the end of punk. "Punk is dead" proclaimed the media. Sid Vicious's murder of his girlfriend and his subsequent death became a media event. But John Lydon said it was a tragedy for Vicious more than anyone else because "he really bought his public image" (Rolling Stone, May 1, 1980, p.20).

Many "punks" did buy the public image, and the punk movement is paying for it. As more and more people adopt the appearance of punk, they have less and less of an idea of its content. The critical message of punk has a number of targets, including classism, sexism, racism, and authoritarianism. The punk movement is now and has been making a sincere effort to communicate this critical message through the movement lyrics and music, fanzines, video, radio (whenever and wherever that's possible), clubs, and posters, etc. The purpose and goals of the punk movement include the self-management of their own culture rather than the control of culture by multinational corporations. When "punks" adopt the form or style without attention to the critical message of the punk movement, people's assumptions about racism, sexism, classism, and authoritarianism remain unchallenged; the seeds of the punk movement's own destruction are sown. The questions remain whether the punk movement will "eventually collide in their own domination" (Cohen, Folk Devils, p.viii).

We must ask groups like Parents of Punkers as well as ourselves who really needs to be deprogrammed. It is those people who remain nothing but passive spectators of their own lives which appears before them on a TV screen? Or is it those people who are actively seeking to control and to create their own culture? If deprogramming is to occur, apathy must be overcome. Apathy is a social condition in which people have a lack of sensitivity to human suffering. A culture which promotes celebrities, individualism, (do your own thing) and competition reinforces and strengthens the condition of apathy. Apathy also implies a passive acceptance of a spectacular society which through the mass media owns a monopoly of the power to define the terrain of meaning. Punk contests this monopoly over the terrain of meaning. Through its anger punk names the causes of human suffering. Anger is the first step in a deprogramming process, and the second step is punk's continuing attempt to collectively control and to create their own culture. The opposite of apathy is solidarity. Solidarity is an identity with people who are struggling to free themselves from oppression. It is an process of networking involving punk clubs, fanzines, bands, disc jockeys, fans, etc. And an editorial in the Polish Solidarity Strike Bulletin No. 6 suggests: "We are different now, above all because we are united, and therefore stronger". There are many in the punk movement (as elsewhere) who are now taking that suggestion seriously.

by Larry Zbeck

PUNKS ON FI

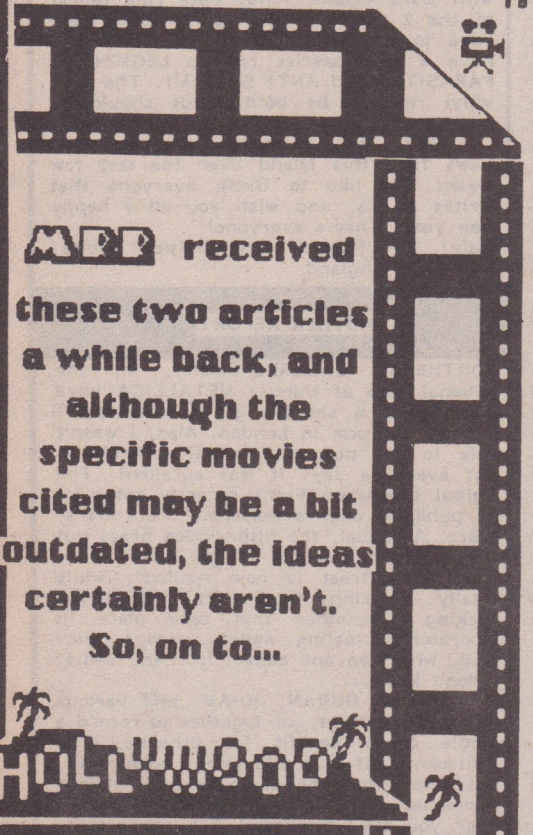
Another State of Mind - Adam Small and Peter Stuart

Suburbia - Penelope Spheeris

Repo Man - Alex Cox

The trend of putting punks on film is on the upswing again. Two "Hollywood" style products and one independent documentary are in release right now - continuing that endless saga of trying to explain, defend or put down that countercultural revolution known to the general masses as "punk rock".

Another State of Mind is a documentary chronicling the North American tour of YOUTH BRIGADE and SOCIAL DISTORTION sponsored by BYO back in 1982. Kind of dated, but so what. Its merits far outweigh those with similar subjects, namely Decline, DOA, etc. Documentaries about the punk music scene are mostly novel and historical just for presenting live bands in performance: DOA with SEX PISTOLS, SHAM 69, etc.; Decline with its round of LA bands - as far as I'm concerned that's the only merit of those films. State of Mind offers more -



intelligent pe
concerns of lif
it. It promotes
of punk then e
films have be
shake our hea
must be punk
mainstream aud
DOA - what a
How many tim
ever seeing a
TV: "Why don'
punks? Instead
Well, State
Memorable bits
Manor in Cana
with MINOR TH
interesting an
only thing I d
when towards
has broken d
D.C. Everyon
they decide to
to LA (except
back with the
to believe thr
this has
independently
the hell of it,
come. Suddenly
may be nitpic
wonder if they
edge" as we'r
like something
bands coming
Something to
Still it's worth
looks like in
people are doin
Which b
Spheeris's pur
already cut he
Decline of
documentary,
to make a prob
heads of these
I seriously ha
pleasantly surp
Suburbia is
squatting in a
living on their
committed to
autonomy and
But, consideri
live in, there's
with straight
what the punk
action is pulled
Rather than
individuals,
Suburbia tout
in the legacy
cause movies
fashion. And p
at the way Su
realistic, violen
the extreme p
hovering over
offers no answ
lifestyle can't
product of so
sensibility - o
old rhetoric: "
the system will
film ends in
this traditiona
else could it?
has characters
action and dial
was culled fr
street, giving
pushed to th
didn't get alon
showing the
through a kin
they are the
complete with
skin, spray p
clothes, etc.
sounds but s

PUNKS ON FILM

by Larry Zdeb

by Galen You

Another State of Mind - Adam Small and Peter Stuart

Suburbia - Penelope Spheeris

Repo Man - Alex Cox

The trend of putting punks on film is on the upswing again. Two "Hollywood" style products and one independent documentary are in release right now - continuing that endless saga of trying to explain, defend or put down that countercultural revolution known to the general masses as "punk rock".

Another State of Mind is a documentary chronicling the North American tour of YOUTH BRIGADE and SOCIAL DISTORTION sponsored by BYO back in 1982. Kind of dated, but so what. Its merits far outweigh those with similar subjects, namely Decline, DOA, etc. Documentaries about the punk music scene are mostly novel and historical just for presenting live bands in performance: DOA with SEX PISTOLS, SHAM 69, etc.; Decline with its round of LA bands - as far as I'm concerned that's the only merit of those films. State of Mind offers more - intelligent people voicing their personal concerns of life, society and their place in it. It promotes a far more "positive" image of punk then either Decline or DOA. Those films have been humorous to watch and shake our heads muttering "oh brother, it must be punk rock". But what of the mainstream audiences who saw Decline and DOA - what are they supposed to think? How many times have you wondered when ever seeing a "punk" speak in a film or on TV: "Why don't they ever talk to the 'real' punks? Instead of the mindless assholes?" Well, State of Mind finally does it. Memorable bits are the visits to Calgary Manor in Canada and the Dischord House with MINOR THREAT. All spontaneous and interesting and fun. Unfortunately the only thing I didn't enjoy about the film is when towards the end of the tour, the bus has broken down and they're stuck in D.C. Everyone is tired and broke - so they decide to end the tour and FLY back to LA (except for three who nobly drive back with the video truck). You are made to believe throughout the entire film that this has been a down-to-earth independently financed adventure done for the hell of it, suffer (if) the consequences come. Suddenly everyone flys back to LA. I may be nitpicking, but it really made me wonder if they were really "living on the edge" as we're made to believe. Sounds like something that would happen only to bands coming from LA, doesn't it? Something to believe in, yeah. Oh well. Still it's worth seeing, just to see what it looks like in different scenes and what people are doing on their own.

Which brings me to Penelope Spheeris's punk drama Suburbia. Having already cut her teeth on the notorious The Decline of Western Civilization documentary, it seems she'd be a natural to make a probing drama getting inside the heads of these crazy punk rockers, right? I seriously had my doubts. But I was pleasantly surprised come opening night. Suburbia is about a bunch of kids squatting in an abandoned housing tract, living on their own inventiveness and are committed to their "punk" ideals of autonomy and independence for survival. But, considering the kind of society we live in, there's always gonna be a conflict with straight "normal" people not liking what the punks are doing: the meat of the action is pulled out of this basic situation. Rather than recognize punks as individuals, most critics reviewing Suburbia tout that it's just another entry in the legacy of teenage rebels without a cause movies dressed in the latesttrendy fashion. And partially this is true, looking at the way Suburbia is filmed - gritty, realistic, violent and depressing. It shows the extreme possible alternate lifestyle of hovering over the edge of society, but it offers no answers as to why this kind of lifestyle can't be continued - the film a product of someone with a middle class sensibility - only concludes with the same old rhetoric: "if you fuck with the system, the system will kill you". So of course the film ends in death - the story being in this traditional "Hollywood" manner, how else could it? Anyway, the film actually has characters, humorous realistic bits of action and dialogue. Even the acting talent was culled from "real" punks off the street, giving it almost a home movie feel pushed to the limit. The only thing I didn't get along with is the central idea of showing the punks banded together through a kinda sorta gang mentality - they are the TR kids (total rejects) complete with TR being branded into their skin, spray painting TR, wearing TR on clothes, etc. It's not really as bad as it sounds. but still it's rather a sick and sorry portrayal of punks, c that faction is the exceptio rule. Another, "oh wel everything".

Alex Cox's Repo Man just an escapist enterta using a few punks as ch the leading man, is a p bumbling around looking fo in his life. Through some inducted into ranks of bein someone who repossesses c alot of characters, plots, situations all complexly wov and most surprisingly, it hilarious. Moments such a "TV Party" to himself on track; a member of the b threesome gang emoting (af their number has been girlfriend that they ought have children, because, w else is doing it" - she ju shoves amyl nitrate up hi him to quickly forget the "commit some crimes". No life, but funny nonetheless punk "criminals" get gunn one guy confesses to Ot society for what I am" and "Bullshit! Your a white sur In a camec, the CIRCLE JER glitter suits performing as act with Otto muttering un "God, I remember when I these guys". Bits such packed throughout the film curious combination of t pared with gut busting lau it, but then maybe you won't

1984 is looking like showcase punk characters these films are seeming distribution, though Subur out to be the farthest reach its distributor - New World seems to have a knack for really cheap shitty theatres Universal picked up the r Man and they reputedly rel only because of brisk soundtrack LP and are r pulling it off distribution an the shelf. I haven't any ide State of Mind is getting ar comes to a theatre remotely SEE IT. Better yet, request your fave repertoire ("art") those fuckin' screen sized m their more apt to run "exp than the "legit" mainstream if you like films cause if releases are by far better th like Class of '84 and that ilk your only chance to see t vocal about it. The "positi these films is only going to by Hollywood when they can off them. By personally sup films and ignoring others like more films may be made util outlook. But then, speaki myself, I'd much rather se films with punk characters down studio productions - out to make a product, m greedily suck in the long gr turn they use to make th shown on screens today. industry and that means big Suburbia or Repo Man happe in any big kind of way, don't to see a bunch of films crawl woodwork and imitating them pull that money out of you into their hands. So be wear you see advertised. Use sense in choosing what kind want to see; it's your mon risk.

MRR received these two articles a while back, and although the specific movies cited may be a bit outdated, the ideas certainly aren't. So, on to...

HOLLYWOOD

people who are struggling to free themselves from oppression. It is an process of networking involving punk clubs, fanzines, bands, disc jockeys, fans, etc. And an editorial in the Polish Solidarity Strike Bulletin No. 6 suggests: "We are different now, above all because we are united, and therefore stronger". There are many in the punk movement (as elsewhere) who are now taking that suggestion seriously.

PUNKS ON FILM by Galen Young

Another State of Mind - Adam Small and Peter Stuart

Suburbia - Penelope Spheeris

Repo Man - Alex Cox

The trend of putting punks on film is on the upswing again. Two "Hollywood" style products and one independent documentary are in release right now - continuing that endless saga of trying to explain, defend or put down that countercultural revolution known to the general masses as "punk rock".

Another State of Mind is a documentary chronicling the North American tour of YOUTH BRIGADE and SOCIAL DISTORTION sponsored by BYO back in 1982. Kind of dated, but so what. Its merits far outweigh those with similar subjects, namely Decline, DOA, etc. Documentaries about the punk music scene are mostly novel and historical just for presenting live bands in performance: DOA with SEX PISTOLS, SHAM 69, etc.; Decline with its round of LA bands - as far as I'm concerned that's the only merit of those films. State of Mind offers more - intelligent people voicing their personal concerns of life, society and their place in it. It promotes a far more "positive" image of punk then either Decline or DOA. Those films have been humorous to watch and shake our heads muttering "oh brother, it must be punk rock". But what of the mainstream audiences who saw Decline and DOA - what are they supposed to think? How many times have you wondered when ever seeing a "punk" speak in a film or on TV: "Why don't they ever talk to the 'real' punks? Instead of the mindless assholes?" Well, State of Mind finally does it. Memorable bits are the visits to Calgary Manor in Canada and the Dischord House with MINOR THREAT. All spontaneous and interesting and fun. Unfortunately the only thing I didn't enjoy about the film is when towards the end of the tour, the bus has broken down and they're stuck in D.C. Everyone is tired and broke - so they decide to end the tour and FLY back to LA (except for three who nobly drive back with the video truck). You are made to believe throughout the entire film that this has been a down-to-earth independently financed adventure done for the hell of it, suffer (if) the consequences come. Suddenly everyone flys back to LA. I may be nitpicking, but it really made me wonder if they were really "living on the edge" as we're made to believe. Sounds like something that would happen only to bands coming from LA, doesn't it? Something to believe in, yeah. Oh well. Still it's worth seeing, just to see what it looks like in different scenes and what people are doing on their own.

Which brings me to Penelope Spheeris's punk drama Suburbia. Having already cut her teeth on the notorious The Decline of Western Civilization documentary, it seems she'd be a natural to make a probing drama getting inside the heads of these crazy punk rockers, right? I seriously had my doubts. But I was pleasantly surprised come opening night. Suburbia is about a bunch of kids squatting in an abandoned housing tract, living on their own inventiveness and are committed to their "punk" ideals of autonomy and independence for survival. But, considering the kind of society we live in, there's always gonna be a conflict with straight "normal" people not liking what the punks are doing: the meat of the action is pulled out of this basic situation. Rather than recognize punks as individuals, most critics reviewing Suburbia tout that it's just another entry in the legacy of teenage rebels without a cause movies dressed in the latesttrendy fashion. And partially this is true, looking at the way Suburbia is filmed - gritty, realistic, violent and depressing. It shows the extreme possible alternate lifestyle of hovering over the edge of society, but it offers no answers as to why this kind of lifestyle can't be continued - the film a product of someone with a middle class sensibility - only concludes with the same old rhetoric: "if you fuck with the system, the system will kill you". So of course the film ends in death - the story being in this traditional "Hollywood" manner, how else could it? Anyway, the film actually has characters, humorous realistic bits of action and dialogue. Even the acting talent was culled from "real" punks off the street, giving it almost a home movie feel pushed to the limit. The only thing I didn't get along with is the central idea of showing the punks banded together through a kinda sorta gang mentality - they are the TR kids (total rejects) complete with TR being branded into their skin, spray painting TR, wearing TR on clothes, etc. It's not really as bad as it sounds. but still it's rather a sick and sorry portrayal of punks, considering that that faction is the exception and not the rule. Another, "oh well, can't have everything".

Alex Cox's Repo Man is unashamedly just an escapist entertainment comedy using a few punks as characters. Otto, the leading man, is a punk apparently bumbling around looking for some meaning in his life. Through some adventures he's inducted into ranks of being a repo man - someone who repossesses cars. There are alot of characters, plots, subplots and situations all complexly woven around Otto, and most surprisingly, it works. It's all hilarious. Moments such as Otto singing "TV Party" to himself on some railroad track; a member of the bad ass "punk" threesome gang emoting (after the third of their number has been killed) to his girlfriend that they ought to settle down, have children, because, well - "everyone else is doing it" - she just grunts and shoves amyl nitrate up his nose causing him to quickly forget the idea and go "commit some crimes". Not exactly real life, but funny nonetheless. Or when the punk "criminals" get gunned down, the one guy confesses to Otto - "I blame society for what I am" and Otto retaliates "Bullshit! Your a white surburban punk!" In a camec, the CIRCLE JERKS are seen in glitter suits performing as a bar lounge act with Otto muttering under his breath "God, I remember when I used to like these guys". Bits such as these are packed throughout the film, making it a curious combination of true sentiment pared with gut busting laughter. I loved it, but then maybe you won't.

1984 is looking like the year to showcase punk characters in film. All of these films are seemingly in limited distribution, though Suburbia may turn out to be the farthest reaching because of its distributor - New World - who always seems to have a knack for filling up those really cheap shitty theatres with product. Universal picked up the rights to Repo Man and they reputedly released the film only because of brisk sales off the soundtrack LP and are rumored to be pulling it off distribution and put back on the shelf. I haven't any idea how Another State of Mind is getting around, so if it comes to a theatre remotely near you - GO SEE IT. Better yet, request these films at your fave repertoire ("art") theatres - or those fuckin' screen sized multiplex jobs - their more apt to run "exploitation" films than the "legit" mainstream theatres. Do it if you like films cause if these recent releases are by far better than past drivel like Class of '84 and that ilk, so it may be your only chance to see them by being vocal about it. The "positive" images in these films is only going to be recognized by Hollywood when they can reap a profit off them. By personally supporting these films and ignoring others like Class of '84, more films may be made utilizing a better outlook. But then, speaking here for myself, I'd much rather see independent films with punk characters than watered down studio productions - who are only out to make a product, market it, and greedily suck in the long green; which in turn they use to make the shit being shown on screens today. Film is an industry and that means big money, so if Suburbia or Repo Man happens to make it in any big kind of way, don't be surprised to see a bunch of films crawling out of the woodwork and imitating them - trying to pull that money out of your pocket and into their hands. So be weary of anything you see advertised. Use your common sense in choosing what kind of film you want to see; it's your money and your risk.

MRR received these two articles a while back, and although the specific movies cited may be a bit outdated, the ideas certainly aren't. So, on to...

HOLLYWOOD

e who are struggling to free elves from oppression. It is an ss of networking involving punk fanzines, bands, disc jockeys, etc. And an editorial in the Polish rity Strike Bulletin No. 6 suggests: re different now, above all because re united, and therefore stronger". are many in the punk movement (as here) who are now taking that stion seriously.

Hi everyone. I finally get to do another report. Things are picking up over here and I feel (for the first time in over a year) they're worth writing about. And that mainly comes in the form of the STUPIDS, a hot, tight, young 3-piece we were recently lucky enough to see when they played in Nottingham. They are as fast, energetic, interesting, and intense as any great international band--and are bound to only get better. Their Leave Your Ears Behind demo (minus 2-3 tracks) is soon to be released as a 7" EP on the up-and-coming C.O.R. label from Bristol. They will also have 3 new songs on a flexidisc comp EP that Dig and I are putting out shortly. Speaking of flexis, they seem to be the "in" thing to do at present--a new craze which Paul of Black/White zine seems to have started with his 7 SECONDS/YOUTH BRIGADE freebie (which, by the way, is completely sold out). Chainsaw #14 has a freebie flexi EP with BGK, MORNINGTON CRESCENT, and BUTCHER songs (available from Box 787/ 32 Ivor Pl/ London NW1). I've heard that Pek and Middie of Phoenix From The Crypt zine will be doing an ANTI-CIMEX flexi sometime soon, and that Shane of Feedback hopes to have a SIEGE (?!!) flexi in one of his forthcoming issues. I hope these latter 2 materialize.

Apart from the STUPIDS, other unvinyled up-and-coming UK thrashers are: DIRGE (from Leicester). They have an early ANTISECT meets CRUCIFIX sound (which more or less ensures the fact that they'll be popular once they reach more people/release vinyl). They play hot and tight, though lyrically/thematically they're drastically unoriginal with CONFLICT/ANTISECT cloned statements.

There's CONCRETE SOX from Nottingham, who play slower thrash with a metallic feel, like a more simplistic ONSLAUGHT or slower DISCHARGE. They've improved 500% with the addition of new drummer John, who is really excellent, and promise to be really good in the near future.

Then there's LEUKEMIA from the Petersborough area, who play tight thrashcore similar to CIVIL DISSIDENT. I saw them 6 months ago, but haven't heard anything about them since. Hope they're still together.

Also about are PANIC STRICKEN from Barnsley, with a heavy thrashing guitar sound ala GANG GREEN. They never play much (I don't know of anyone that's ever seen them), but can be heard on various compilation tapes. The DESECRATORS (from Petersborough, an ex-DESTRUCTOR on guitar/vocals) and PLASMID, who sound like DISCHARGE meets the first PENI EP at 78 RPM (or something similar) but are presently inactive as they can't find a bass player. No doubt there are piles more bands about, as the HC plague is finally starting to sweep the UK, and many small street-level vinyl distributors selling foreign HC stuff (cheaply) are cropping up all over the place.

Biggest news, record company wise, is the fact that Riot City are packing it in-- or have more or less gone out of business. Pinnnacle, their main distributor, went out of business owing them money. Simon was also disillusioned with continually falling poor sales (or continually falling profits margins, I wonder), as the sloppy/oi popular UK punk sound of the '81-'82 period no longer sells well. Personally, I think this is basically a good thing for the UK punk scene. As most of the surviving labels are more aware, self- motivated outfits who have a more genuine interest in things and won't be putting out crap like CHAOTIC DISCHORD and various other time-warped asshole mentality types that have marred the scene over here for so long.

I was talking to Pinch the other day (ENGLISH DOGS' drummer), and he says they should be coming over to tour the U.S. sometime early-to-mid '85. In case you're not already aware, Wakey has left the band to be replaced by Adie (ex-ULTRA VIOLENT vocalist) and they now play very professional sounding killer thrashed metal (as demonstrated on their latest 12" EP), as opposed to the droning GBH speed stuff they did before. They're all a bunch of metal freaks now and are hoping they'll get the chance to support SLAYER if and when they make it to the UK this year.

VARUKERS' drummer Andy has just left them; it's the latest change in their very inconsistent line-up. They'd only just secured a new guitarist and bassist after Damion and Tony left the band a few months ago. (Supposedly to form a more political thrash band that wouldn't be restricted to 4-5 line songs).

DISCHARGE are supposedly working on new material in the studio with a country & western drummer!! (Huh!!!?)

There's been a few foreign punks bands playing over here over the last few months (TOXIC REASONS, YOUTH BRIGADE were the last), though hopefully BGK and CAUSE FOR ALARM will play here as part of their European tour. BATTALION OF SAINTS tried to get into the country twice, but were refused admission both times. (A repeat of what happened to MDC 10 months ago). ANTI CIMEX are hoping to tour here soon, whilst here they should record the secong half of their upcoming LP and hope to release it in the UK (C.O.R.?).

DISORDER got several offers by U.S. promoters to tour your golden land, but were refused visas on account of their criminal records, drug offences, misbehavior, etc... Their failure to get visas will probably mean that AMEBIX and CHAOS UK will never get to do the U.S. tours everyone your side of the Atlantic is hoping they'll do, as they probably have similarly long criminal records. Speaking of AMEBIX, they've been keeping a low profile-- haven't played live in ages. I've heard that their new material is grungy bass metal, similar to MANOWAR or something. ANTISECT have also stylistically changed somewhat--slowing down to achieve a more powerful sound with more metallic riffs. Pete (the tallest of the 2 singers) left them a while back (due to his dislike of metal). They also have a new bassist (as do LEGION OF PARASITES and ANTI SYSTEM). The next vinyl releases by both bands should be awesome.

Well, that basically covers all the news from this island over the last few weeks. I'd like to thank everyone that writes to me, and wish you all a heppy new year. Cheers everyone!

Kalv/ 66A Hoggett Dr/ Chilwell/ Notts/ NG9 4HR/ England

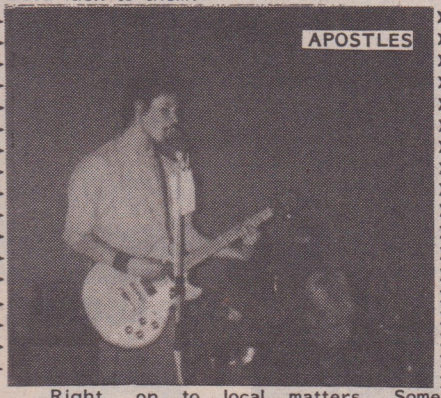
ANOTHER REPORT

NORTHEAST ENGLAND-Firstly, on the national side of things: METALLICA have just played a shit-hot gig at the rip-off Lyceum Ballroom in London. Alas, I wasn't able to go, due to financial difficulties, but everyone says it was excellent. The Animal Liberation Front recently got a lot of publicity over a poisoned "Mars Bars" scare. As usual, the filth-ridden press put the boot in, saying things like "Every little kid's treat is now spoiled", while totally ignoring the violent disgusting fucking obscenities that take place in laboratories testing sweets, drugs, etc. Still, what can one expect from the media? I don't know...

DURAN DURAN, WHAM, and various other non-entities got together to record a single as a benefit for Ethiopia. The sentiments, of course, I totally agree with, but what are some of the artist's record companies in volved in? Weapons! Did I hear you say? Precisely! They perpetuate the appalling hunger and death that takes place in countries like Ethiopia. Still, maybe one should put aside political and prejudicial differences at a time like this.

Anyway, on to other things. the APOSTLES 5th EP is about to be released on CONFLICT's Mortarhate label. They've just sacked their drummer Chris, and also have a new (well, he was new 6 months ago) guitarist, namely my brother Scruff, who still remains the biggest, most aggravating pest in the world (only joking Scruff; now, where's my fiver?) Also about to be released on M/hate is a definitive series of compilation albums, featuring 50 or 60 anarchist bands from around the country. I also hear ANTISECT

have a release coming up on M/hate. I hope so, cos their brand of noise is even better now. ONSLAUGHT's Power From Hell LP is about to be released, and should be a blaster!! Also, despite rumors to the contrary, CHAOS U.K. haven't split up again. EAT SHIT, those cockney "yankees" from Nebraska (I didn't know Nebraska was in Hackney, eh chaps!!) continue to make their schitzophrenic noise. Also, a couple of their members are in SON'S OF BAD BREATH, and they also continue to assault the ears with their glorious sonic booms. OMEGA TRIBE have been denouncing their punk roots recently, given their attitudes in various interviews I've seen. Listen chaps, it's alright to change your musical direction, but do you really have to try and convince us, and yourselves as well, that you had nothing to do with punk...and fail miserably?! Are you ashamed or something? One thing you should be ashamed of (and that goes for the POISON GIRLS too) is the hefty admission prices you've been charging recently at your gigs. Do you have to do this? DO YOU, FUCK! BRIGANGAGE are back together now, hopefully without all that "Positive Punk, holier-than- thou" attitude that prevailed in the past. CONFLICT have a single coming out soon that should cost 49 pence. Now that's real "Positive Punk" for you!!! Good luck to them.



Right, on to local matters. Some bands that deserve a mention are REALITY CONTROL, who've recorded a new (3rd) demo, but I'm not sure that it's being released. The FIENDS' 4-track EP is out in March, when it will be three months late, but it's worth waiting for, I assure you. TOTAL CHAOS from Gateshead are now called CHEMIRA, I'm not sure what they sound like, but they should be good. Also from Gateshead, the REPTILES are still going. PUBLIC DISTURBANCE continue to produce their chaotic brand of thrash, and should be making a tape soon. SONS OF VENGEANCE, a punk/ metal band also from Gateshead, are busy practicing now but their first gig should really make the P.A. system work overtime. Also from the Newcastle/ Gateshead area is ANIMA, of which I am ine of the two vocalists. We haven't played a gig yet, but we've been practicing on and off now for over two years. Hopefully we may get off our arses and do something this year. Other local bands are the WARPLOYS, DISRUPTIVE NATURE, TRAUMATIC EXPERIENCE, LEFT FOR DEAD, and the psychedelic-sounding THE END. From Whitley Bay hail WARFARE, who are a punkish-sounding, VENOM-type band. Indeed, VENOM play on their records and they are on the Neat record label. From Sunderland are FAMOUS IMPOSTERS, who've got a shared EP out with Cunebrea's the DEAD, and OUTRAGE, who've been going for quite a while. UPROAR, from Peterlee, are now without a record label (so I hear), so is anyone interested? Another band I forgot to mention from Sunderland is the TOY DOLLS. Personally, I can't stand the

fuckers, but they've had a chart hit with the utterly worthless Nellie the Elephant EP, so I suppose they deserve some applause. Other bands worth mentioning are DAN & LAST ROUGH CAUSE from the Darlington area, the SADISTIC SLOBS from Houghton-le-spring, and NEW BLOOD from Durham, who are coming along at a fine pace.

★★★★★★★★★★★★★★★★★★★★

★★★★★★★★★★★★★★★★★★★★

Right, enough of that for the minute, at the Station recently we've had some excellent gigs, namely by the SEARS, which sadly got a shit turnout, ONSLAUGHT played an excellent gig too. ANTISECT recently palyed a blinding gig, as well as TOXIC REASONS, who played a brilliant gig, despite YOUTH BRIGADE not turning up! CONFLICT played two gigs recently, in October and December. Both gigs were, in my opinion, the best gigs ever at the Station, with big turnouts and electric atmosphere and with no trouble at all. I thought the floor was going to give way on both nights, what with all the pogoing. They should be playing again in the spring, as should ANTISECT, DISORDER and many others. Again, should any bands wish to play at the Station, please write to me, sending info., tapes, etc.

On the national side again, the miners' strike is entering it's 11th month, but the strength and resolve of the strikers will never be broken, despite the wholesale attacks on pit villiges and so on by Thatcher's police thugs. One aspect of the strike has been the increasing use of pilitary-style operations to seal off whole villages and towns. Indeed, the army are thought to be involved. One striking miner saw his soldier son in the police ranks, despite the fact that he was supposed to be serving in Northern Ireland!! One top pig was saluted and heard to be addressed as corporal! It's so serious that the government is determined to smash trade unionism once and for all, but she hasn't reckoned on the will of the N.U.M. For an excellent account of life on the picket lines and the attacks the strikers have suffered, read X. Moore's (Chris Dean of the Redskins) brilliant articles "Front Line Dispatches" in the 5th & 12th January '85 issues of N.M.E.

Another late piece of news is the disturbing incident in Oxford where a man was denied treatment by kidney dialysis machine because his quality of life was not felt to be high enough! So much for the Hippocratic oath!

Anyway, I feel I've written enough now, but anyone who'd like to write to me, please do. Also, if there are any bands out there who'd like to send tapes, etc. to be included in a compilation tape I'm planning, please send them, including lyrics, posters and suchlike. Oh, I've just heard that the A.L.F. has written up a hit list of vivisectionists, hunters and other filth that they intend to physically violently attack and petrol bomb their homes, etc., and may I say good for fucking them! I know it sounds like preaching violence, it is! Bash the bastards, they've gotten away with it for too fucking long! Right, that's it from me, please write. Hello to Laura A. of New York! Anarchy, Love, and Strength, Toot/ 2 Priory Court/ High Street/ Gateshead/ Tyne and Wear/ NE8 3JC/ England

It's been a long time since the last scene report from Denmark, but at last here's one. A lot of things have happened, a lot of bands have split (like ELECTRIC DEADS, ENOLA GAY, FLERE DODE PANSERE, RAZOR BLADES, who have got a new guitarist, and are now named SUNSET YELLOW, and have also changed also from ultra-speed H.C. to playing much more slowly).

FRESHLY RIOTS have made an LP called Hope, have given their old singer the boot and are now called simply FRESHLY. I think a lot of new bands will soon come up, cause the people (well, most of them), from all the old bands are still around. DK Decay Records has stopped, cause Yrsa (the guy who used to write Danish scene reports for MRR), ain't a punk any more. Anyway, they're gonna put out one more record with the RAZOR BLADES.

Here in Arhus everything is working out ok. WAR OF DESTRUCTION have just recorded a mini LP (20 min.) called De Does Hvisken (The Whisper of the Dead), it will be out on Span Records (the ZERO POINT and WAR OF DESTRUCTION label) about the new year. By the way, the ZERO POINT and WAR OF DESTRUCTION have just gotten a distribution deal with Probe Plus Distribution from Liverpool. The address is: Probe Plus Distribution/ 8-12 Rainford Gardens/ Liverpool 2/ England. VI are quite a new real great H.C. band in the American style. They have just gotten a new drummer, and have two songs out on a compilation 7" EP on Boston Tea Party Tapes together with other bands ENOLA GAY (last will and testament?), LE CRAP and W. of D. LE CRAP are still going strong in their own style, and are talking a lot about making a 12" EP. I really hope they soon will, but it costs a lot of money. DUNDERHEADS are working on getting their 2nd tape out. Their style is from straight H. C. to more heavy punk. MORE SAD CLOWNS are a new band too. They sound a lot like SIOUXSIE AND THE BANSHEES, they got their first gig at last year's Monody Festival (a big punk festival we make every year here in Arhus, with about 20 bands). FUNERALS are another H.C. band from Arhus.

As far as I know, we've only got 3 fanzines in Denmark. There's No Arhus (from Arhus), Alles Krig Mod Alle (Copenhagen), and Alt for Meget (also from Copehagen). It's too bad we haven't got more zines, but the one's we've got are great.

KALASHNIKOV & NRG (both bands from Copenhagen) were going on a mini DK tour together, but they haven't been yet. CITY- X are in the studio to record their debut LP, they are still great, but have changed their style a bit--one of the most popular bands in DK. I'll stop for this time, all the best

Steen Thomsen/ Span Records/ Viggostuckenbergsvej 25/ 8210 Arhus. V./ Denmark.

Other addresses: The Boston Tea Party Tapes/ c/o Anders Nielsen/ Fosgarden 6 I/ 2620 Albertslund/ Denmark. Hub Records (Kalashnikov and NRG)/ Sportsvej 62-116/ 2600 Glostrup/ Denmark

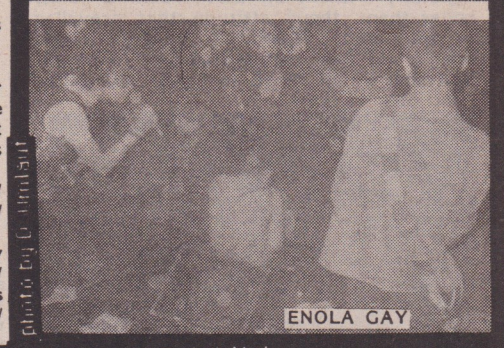
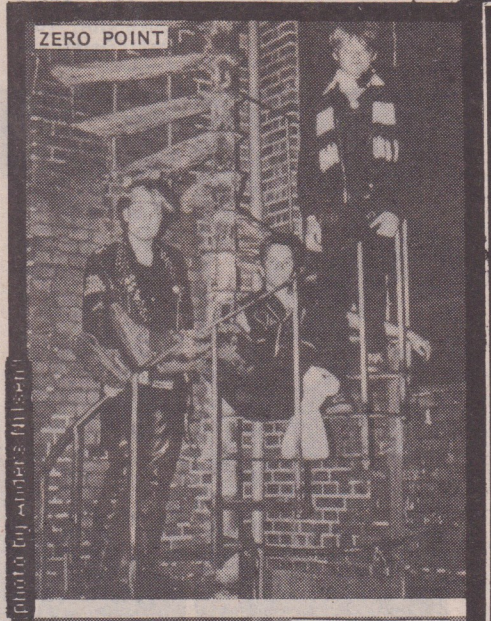


Photo by Martin Lund by Anders Nilsen by Dennis Umlaut by Christian Abel



SEARCH & DESTROY : The Legend.

The original, undiluted magazine that the others copied. We still have a few of the 1977-78 issues left. They contain incendiary interviews and passionate photographs. Corrosive minimalist documentation of the only youth rebellion of the seventies: punk rock; the philosophy and culture, before the mass media takeover and inevitable cloning. (Issues #1, 5 and 10 are only available in the complete set.)

☐ **#1**—The first issue, a collector's item. Not available.

☐ **#2**—Devo, Clash, Ramones, Iggy, Weirdos, Patti Smith, Vivienne Westwood, Avengers, Dils, etc. $3.50

☐ **#3**—Devo, Damned, Patti Smith, Avengers, Tom Verlaine, Beefheart, Blondie, Residents, Alternative TV on Throbbing Gristle, etc. $3.50

☐ **#4**—Iggy, Dead Boys, Bobby Death, Jordan & the Ants, Mumps, Metal Urbain, Helen Wheels, Sham 69, Patti Smith. $3.50

☐ **#5**—Sex Pistols, Nico, Crisis, Screamers, Suicide, Crime, Talking Heads, Anarchy, Surrealism & New Wave. Not available.

☐ **#6**—Throbbing Gristle, Clash, Nico, Talking Heads, Pere Ubu, Nuns, UXA, Negative Trend, Mutants, Sleepers, Buzzcocks. $3.50

☐ **#7**—John Waters, Devo, DNA, Cabaret Voltaire, Roky Erickson, Clash, Amos Poe. Offs, Vermilion and more. $3.50

☐ **#8**—Mutants, Dils, Cramps, Devo, Siouxsie, Chrome, Pere Ubu, Judy Nylon & Patti Palladin, Flesheaters, Offs, Weirdos, etc. $3.50

☐ **#9**—Dead Kennedys, Rockabilly Rebels, X, Winston Tong, David Lynch (Eraserhead), Television, Pere Ubu, DOA, etc. $5

☐ **#10**—J.G. Ballard, William S. Burroughs, The Feederz, Plugz, X, Russ Meyer, Steve Jones, Mad Dog, Target, and more. Not available.

☐ **#11**—The all photo supplement. Black and White. $5

Add $1.00 to each for overseas air mail.

☐ **SEARCH & DESTROY: INCOMPLETE SET:** For **$15** we are offering all the S&Ds EXCEPT Nos. 1, 5, & 10. Overseas air: $30.

☐ **SEARCH & DESTROY: COMPLETE SET:** These are **EXTREMELY RARE** (about 13 sets left). A collector's item. $100. Overseas air: $110.

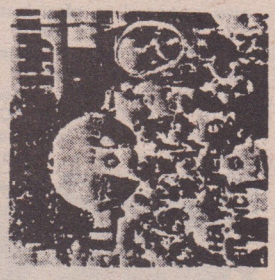
Name .....

Address .....

Amount .....

MAKE YOUR CHECK OUT TO:
RE/SEARCH Publications
20 Romolo St., Apt. B
San Francisco, CA 94133
(415) 362-1465

BETTER YOUTH ORGANIZATION PRESENTS. . .
SOMETHING TO BELIEVE IN,
FOR THE NEW YEAR, AND YEARS TO COME!



SOMETHING TO BELIEVE IN!
BYO Compilation Album (BYO 004)
The best in North American Featuring: DOA, Channel 3, Kraut, Youth Youth Youth, Big Boys, 7 Seconds, Youth Brigade, Personality Crisis, SNFU, Stretch Marks, Unwanted, Young Lions, NAs, Zeroplon, Tourists, Rigor Mortis.

UNWANTED L.P.
SHATTERED SILENCE
(Headbutt/BYO 008)
One of Canada's best kept secrets-until now. Fast paced, hard hitting rock & roll that doesn't let up. Thundering bass & drums with over the top guitar work make this a must for any fan of REAL rock & roll. Your humble will never be the same.

STRETCH MARKS L.P.
WHAT D'YA SEE (BYO 007)
Flipside calls this powerful foursome "the best band in Canada", and after listening to this explosive thirteen song debut, you'll know why! From the title track "Whay D'yo See" to the reworked classic "Bad Moon Rising", every song is sure to please!

we're having problems w/t-shirt supplies
all orders will be filled soon
sorry for all delays!

T-SHIRTS

YOUTH BRIGADE
SINK WITH KALIFORNIJA
Grey Blue Black on White

BYO LOGO
Grey Black on White

STRETCH MARKS
ALLIGATOR
Green Red White Yellow on Black

YOUTH BRIGADE
COAT OF ARMS
Red Yellow Black on White

YOUTH BRIGADE
SHIELD
Grey Blue & Black on White

SOMEONE GOT THEIR HEAD KICKED IN!
BYO COMPILATION ALBUM COVER
Grey Blue Yellow Black on White

YOUTH BRIGADE 7"
WHAT PRICE HAPPINESS (BYO 006S)
Three more songs from the ever evolving Youth Brigade once again display the musical variety and diversity of The Brigade so prominent on their Sound & Fury L.P. with "Who Can You Believe In", "Where Are We Going" and the title track "What Price Happiness" the emphasis again is on intelligent thought-provoking lyrics.

YOUTH BRIGADE L.P.
SOUND & FURY (BYO 002R)
Still one of the most popular B.Y.O. releases. This debut L.P. by Youth Brigade contains all the greats, "Sink with California", "Men In Blue", "Jump Back" a classic cover of "Duke of Earl", "What Will the Revolution Change" plus 9 more fantastic tracks. Get this and find out what everyone else has been raving about.

SOMEONE GOT THEIR HEAD KICKED IN!
BYO Compilation Album (BYO 001)
The first release from the BYO is still a classic! All your old favorites with Adolescents, Agression, Battalion Of Saints, Bad Religion, Blades, Jonesss, Social Distortion, Youth Brigade!

ALSO SNFU & 7 SECONDS T-SHIRTS!
OUT SOON--SNFU'S Debut LP--New
YOUTH BRIGADE LP, & The Licensing
Of Great Records From Around The World!

7 SECONDS L.P.
THE CREW (BYO 005)
Stop holding your breath, it's here! Finally the long awaited debut album from Reno's own 7 Seconds. Guaranteed to get your adrenaline pumping, and don't be surprised when you find yourself singing along. Eighteen brilliant tracks including "Trust", "Colorblind", "Heres Your Warning" and a great new version of "This Is The Angry Pt. II" Get it now!

AGRESSION L.P.
DON'T BE MISTAKEN (BYO 003)
This great 83 debut from Oxnard Skate Punks Agression features some of their best work to date. Including the skateboarding anthem "Intense Energy" and other classics like "Money Machine", "Body Count" and their best version of "S.A.T.C."

SHIRTS $6.00 in U.S.
ALBUMS $5.00 in U.S.
Add $1 for Canada
Add $2 for Overseas
7" SINGLES $2.50 in U.S.
Add $1 for Canada
Add $1 for Overseas
Add $1 for 1 week
delivery in U.S. continent

BETTER YOUTH ORGANIZATION
P.O. BOX 67A49
LOS ANGELES, CALIFORNIA 90067

JUST WHEN YOU THOUGHT IT WAS SAFE TO WIPE . . .

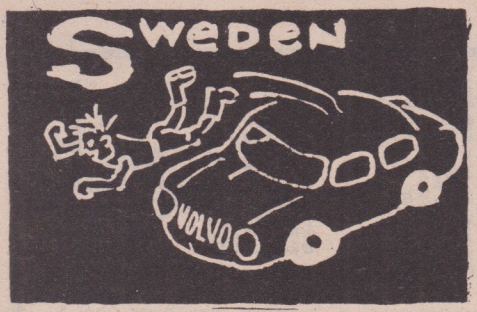
BUTTHOLE SURFERS
FIRST FULL LENGTH ALBUM
ANOTHER MANS SAC

ALSO AVAILABLE:
DIE KREUZEN - 21 SONG L.P.
NECROS - CONQUEST FOR DEATH L.P.
TESCO VEE - DUTCH HERCULES 12" E.P.
FLESH COLUMNS - 4 SONG 7" E.P.

L.P.'S: $5.00 P.P., $6.50 P.P. SURFACE OVERSEAS
12" E.P.'S: $4.00 P.P., $5.50 P.P. SURFACE OVERSEAS
7" E.P.'S: $2.50 P.P., $3.00 P.P. SURFACE OVERSEAS

PLEASE NOTE OUR NEW ADDRESS

TOUCH and GO RECORDS
P.O. BOX 433 DEARBORN, MI 48121



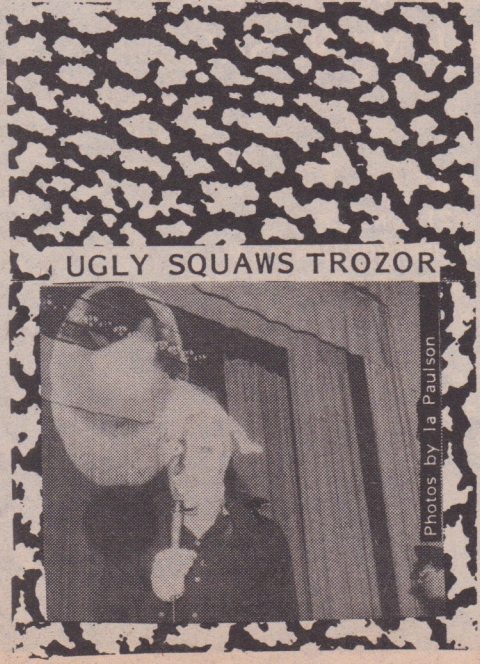
After being pretty ineffective for awhile, I have now finally got my shit together and am once again proud to present the latest news from Sweden. The response since my first report has been enormous, and it seems that the Swedish scene, now more than ever, is in the spotlight of foreign interest. It is great to see that so many people care and communicate because, just as most other scenes, the Swedish one needs all the attention it can get. One band that absolutely ought to be on everybody's lips are ASTA KASK, who have started recording a 12". As far as I have heard, they will only release this if their latest 7" EP (Plikten Framfor Allt) sells well. I don't know what "sells well" means, but the EP should sell as it is great and definitely up to the standard of earlier releases. The band is also gigging a lot right now and has so far done nearly 100 gigs. That's a lot in Sweden. As I guessed, the new 12" EP Let's Get Drunk Before it is Too Late, from EXISTENZ, is a lot softer than their previous 7". Still, the record is really recommendable. Watch out for the bands "lovely" (ahem) version of Monty Python's "Bright Side of Life". SOTLIMPA has now, sadly, split up, but luckily managed to put out a 12" entitled A Non-Fitting Generation. To say the least, the 12" is very strong. I earlier asked for more power/energy on their next effort and I got it. Anyway, one of the members, Martin, will continue in a new band and they are said to be keeping some SOTLIMPA songs in the set. E.A.T.E.R. is about to release their second 7". The new one is probably going to be called Abort the System, and if they can get a decent live-recording, they will maybe follow it up with a live EP. They have also gone through a line-up change, as two members left to join PRODUCT ASSAR. Since then, E.A.T.E.R. has been joined by two skinheads on bass and drums. The new EP from THE BRISTLES has, as everyone knows, been out for a while. It is the same kind of music as their earlier stuff, although I think they have progressed a bit. As for the lyrics, they are much better (no "Carry On Oi" inner-sleeve rip-off this time), but I couldn't really understand their mix of positive and nihilistic lyrics. a 6-track 12" from the band shall be out in the Spring time of 1985. NONCENS has not split up, but are just searching for a new guitarist. Fans of theirs can check them out on Pax Records third sampler LP, Daffodils to the Daffodils (wonder where Pax get their record titles from?) which features three tracks from the band. An EP is recorded and it will probably be released in the UK by Pax Records. A big chance for those chaps, and they are worth it as they have progressed a lot since the first EP. KRUNCH is a band I totally forgot in my first report. As you probably know, they have a 7" EP out (Hello Bob) and have now also put out a cassette LP called Nar

AVSKUM

Varje Steg Ar Ett Snedsteg. Plans are set up for a 12". CRUDE SOCIETY SYSTEM (CRUDE S.S.) will have their debut EP out when you read this. It is a 6-track 7" EP called Who'll Survive? Personally, I think it is one of the best Swedish records ever released, but you'll have to check that out yourself as I'm involved in that release and probably partial. Anyway, the record is speedy, tight, powerful, heavy, fuzzy and has a good recording. What more do you need? An unknown band, SWANKERS PMS, is supposed to have a 7" EP (Anti-Oi) out right now. Who are they?? Can someone tell me? ANTI CIMEX, on the other hand, is definitely not unknown. Unfortunately, they have temporarily skipped their plans for an LP and are instead about to put out their fourth 7" EP, Silence is the Only Thing Left. I can promise you that their style hasn't changed. In October, the band was away on a "very successful" tour in Finland. They were supposed to do 6 gigs, but no promoter showed up and no shows were booked. Still, they managed to do a gig in Nadendal together with UGLY SQUAWS TROZOR, VAURIO, FEAR OF WAR and THE BEDROVLERZ (CRUDE S.S. was also suposed to play but couldn't make it). As a result of this trip the band is probably going to spend their Christmas on bread and water (you should have bought less beer when we were there guys). ARROGANTA AGITATORER has, as has NYX NEGATIVE, called it a day. The guitarist in N.N., Manfred, will continue

PANIK BAZILL

in INGRON HUTLOS--a band that has a 5-track 7" EP out right now. It is a fine EP with a touch of U.S. hardcore, and with some very good vocals. One of the youngest Swedish bands, ANTI-AVANS, has now suddenly put out an EP on their own. The music is very soft--in fact, '77 sounding. Without being cruel, I must say that I don't like them too much. The EP is called Med Sverige is Tiden and is a 5-tracker. From Jonkoping comes ANTI-HUND MINA and POBEL MOBEL who together have recorded three tracks each for a joint 12" EP that'll be out on local Pissed Records. A.H.M. is very PETER & THE TEST TUBE BABIES-influenced, and very good. As for what I have heard from POBEL MOBEL, I like them too. One of the band members is in fact running Skvaller Records--a label that earlier have given you releases from ASTA KASK, SOTLIMPA and ARABENS ANUS. Now they are about to put out a 5-track 7" EP with UPRIGHT CITIZENS from Germany. S.O.D. is a band to watch out for. I'm terribly sorry to say that I haven't heard them yet, but they are going to be on a French worldwide sampler LP and I suppose that they can't be bad then. AVSKUM is doing nothing at the moment. I've heard them saying that they are saving up for a new record. ASOCIAL split up some time ago. Reformed under the name of STATE CONTROL (without their bass player) and are now


UGLY SQUAWS TROZOR

Photos by Ia Paulson

back again as ASOCIAL. Their debut EP is now out and it is definitely not as fast as their earlier recordings. I'm not too impressed with the singing, but the music in some of the songs is really something special. Should be bought.

ASOCIAL's old bass player is now in a band called SVART PARAD, who just has put out a cassette entitled Mutiny. ZYNTHSLAKT recently put out their new record which is a 12". As well as earlier releases, it is good, but I couldn't find anything 'special' on this one. KRIXHJALTERS from Stockholm (a band I mentioned in #16) has not yet put out

D.T.A.L.

their 12" for some reason. I wonder why?? I hope to hear it soon, and you should too, because their sound is very different from other Swedish band (they sometimes even include jazz parts in their songs). Another record that was supposed to come out early lat fall was the debut EP from DNA. Where is it? The only thing I know is that it will be called A Trip To The Land Of Death And Back. FEAR OF WAR will not do the planned joint EP with the BEDROVLERZ, but are instead looking for exposure on some worldwide sampler LP's. Nothing is definite yet, but some sampler cuts may appear soon. An EP is also planned, if they can manage the financial bit. Otherwise, this spring will be unbearable. There is no doubt about it: from my standpoint, they are among the best 4 Swedish bands.

Some new bands that have cassettes out are: ROVSVETT, PUKE, and DOM DAR (promising lyrics). All of them are promising bands in the HC vein. Some other new bands that have sprung up lately are: TT TASK, SKAM, CRUEL MANIACS, FAXE, CRUDITY, ABRASION, DISACCORD (Raffe Rapunk rules Halmstad Hell OK...No one rules, but however this 12 year old kid is an exception), JUNKYARD, COMMANDO CRASH, DISARM, etc. You can't really call all of them good yet, but they are at least trying and will probably be the future of Swedish punk. DISARM (another), earlier known as TOTAL ARMSVETT, who is in the same musical vein as ANTI CIMEX, has just put out a 4-track 7" EP. Their city brothers, AB HJARNTVATT, are also about to release an EP soon. UGLY SQUAW'S TROZOR are probably big in Finland right now. Their image and stage appearance should have taken the Finnish audience by storm. How would you react if you had seen a guy wearing red long pants, Dr Martens, a Scottish-looking skirt, a lady's wig, made-up as a woman, a terrible vest, and last but not least, an umbrella? Just imagine a punky version of Mary Poppins. Their cassette will be out soon, and believe it or not, will include some serious songs among their classics (like a song about soapbaths with DISORDER).

DISACCORD

Birdshit Records are at the moment working on 2 samplers. One is an EP featuring 4 local Koping bands (the PAST, CHARTA 77, BAADER MEINHOF, and ZYNTHSLAKT), while the other one as a double LP featuring such fine combos as SLAM, FEAR OF WAR, DISACCORD, the PAST, CHARTA 77, KARISMA KAOS, etc.

MOB 47 are going to be on R Radical's international P.E.A.C.E. compilation. I'm not jealous, but couldn't they have picked a more politically interested Swedish band for that task? ROLANDS GOSSKOR have their second EP, Genon Barriaren out by the time you read this. They are quite soft, but are catchy and good. Out pretty soon should be the debut EP from SVEA SKANDAL. It's a 7" entitled Mastarna Ar Redan Doda. I can't say that I'm too fond of their earlier recordings, but time flies and groups develop and they are supposed to have so please give them a fair chance. T.S.T. has gone through a line- up change and has now got a new drummer. It was some time ago, but they played their last gig with Rickard (their old drummer) at a Scandanavian "peace" meeting. Great! as they were so drunk they started a fight. Punks for Peace? OI DIVISION, Sweden's only known oi band, has now split up. I can't really say I'm sorry and I guess no one else is either. MODERAT LIKVIDATION has sadly split up. It was fun as long as it lasted. KEEKONEN HEROES, who earlier put out a cassette, has done the A-side recordings for their debut EP.

I'm sorry folks, but now it seems that we have come to an end. But before coming to a total end, I would like people who are willing to sell/distribute or buy the CRUDE S.S. 7" EP to write to me. The EP is available for $3 postpaid airmail (US $), and each additional are $2 when sent to the same address at the same time. Others are, of course, welcome to write as I would like to hear from all of you. Sometimes it's hard for me to get back to you fast (Hello Rory!), but I answer all the letters eventually.

Peter Alqvist/ Floravagen 20c/ 773 00 Fagersta/ Sweden.

P.S. Get the CHARTA 77 LP direct from me for only $4 pp airmail.

P.S. Interested in Swedish records? For a free list, just send an IRC to: Fredda Holmgren/ Bromsvagen 60/ 125 30 Alvsjo/ Sweden. The list includes all the current Swdish records available. He will also soon start selling foreign records.

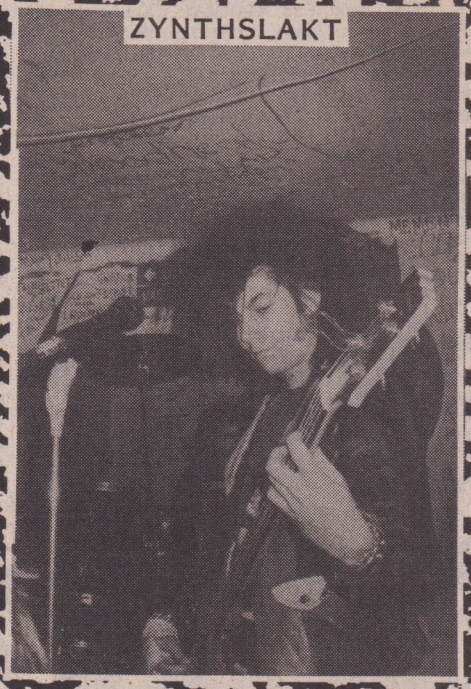
ASTA KASK

BEDROVLERZ

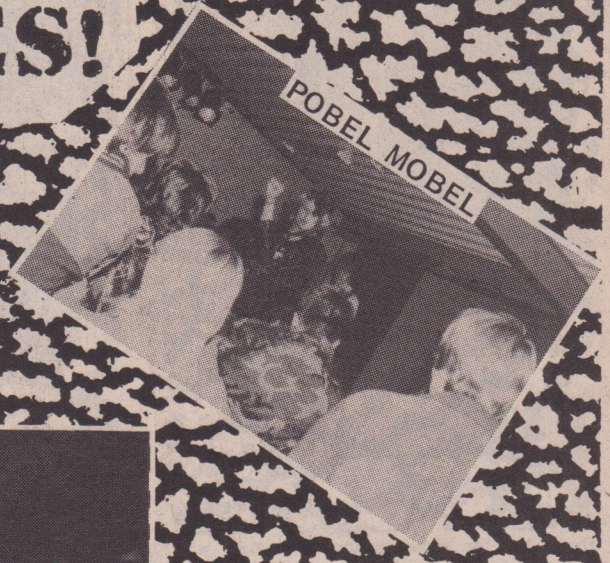
MÖRE SWEDES!

CHARTA 77

MOB 47


ZYNTHSLAKT

SNOBBSLAKT


POBEL MOBEL

CRUDE SS

E.A.T.E.R.

ROLANDS GOSSKOR

SKVALLER

SKVALLER RECORDS

ASTA KASK "En tyst minut" 5-tracks EP.....

ARABENS ANUS "Blommor och bajonetter" 5-tracks EP(only a few copies left)

SÖTLIMPA "A non fitting generation" 8-tracks MAXI.....

UPRIGHT CITIZENS The german U.C brand new "Facts & views" 5-tracks EP..

PRICES(incl postage)

EP:s.....$ 2/each
MAXI.....$ 4 "
All records.$ 9

Send cash(Be careful) or checks(make checks payable to Fredrik Johansson). WE ARE 100 % honest.

Contact us for wholesaleprices. Send SAE if you want a list of more cheap swedish records. You can also get our stuff from:Spoilet(UK), Sasquatsch mail order and Vinyl Boggie(Germany)and Anthrax fanzine(France) + more.

ADDRESS

SKVALLER RECORDS
c/o Fredrik Johansson
Rektangelvägen 140
552 75 JÖNKÖPING
SWEDEN

NOW on Slob records

12"EP 15 songs

records $4.50
T-shirts $3.50
postage included

Money Orders payable to:

Slob Records
c/o Steve Kaye
P.O. Box 174
Stony Brook, NY 11790

ON TOUR

ART BY JACKIE OABY

ADD $1.50 FOR OVERSEAS

I've noticed that there hasn't been too much on Italy in MRR recently, but we're not dead! There's still lots of work going on, with the most important aspect being finding places to play, staying together, and fighting apathy.

As you surely know, the Virus club in Milan closed down, but we've found another place for gigs almost every Saturday. It too is called Virus, and it's in Viale Piave; it's a social center. It's small and very old, and in a while the authorities will tear it down too, as well as another social center where the punx who lived at the old Virus (Via Correggio 18) now live. As I said, the place is tiny. There are 15 punx living in 4 rooms. After the BGK and UBR gig, there were 90 people there.

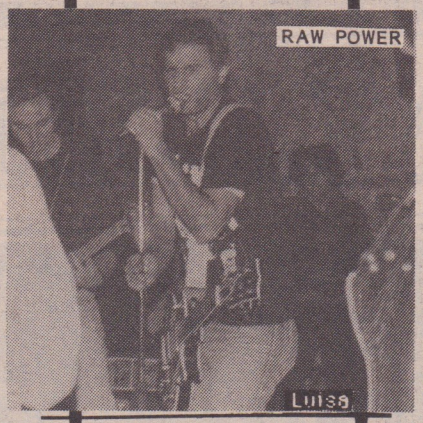
Since the summer, the amount of people coming to shows has tripled, as well as the amount of people taking part in actions. This is a real positive step, and has re-energized everyone. Many of these new people cooperate in fast actions to let people know that Virus is still alive, andto pressure the city fathers to make good on their promise to find us a new place.I was surprised to find out from Juan, a friend in L.A., that the L.A. Times ran an article on one of our actions in Milan. The punx had stuck flyers on walls all over Milan, announcing a dangerous "virus", called Virus Correggio 18. It said "For more details, call..." and then listed the phone numbers of city officials. A lot of people called, asking for antidotes for their kids and what to do. It opened up a lot of attention to the matter. Another day, pieces of paper with "Via Correggio 18" written on them were plastered over a lot of street signs. These were only 2 of the different actions punx here took to publicize the issue. There was a non-related action recently, a "colorful" demonstration outside Union Carbide's "killer" factory, with flesh & bones strewn in the streets and offices, as well as red-paint bombs, simulating blood.

In other parts of Italy, punks are working on getting places for cheap shows. Victor Charlie in Pisa was closed by the police, but are trying to re-open. It was the best place in Italy; they did great work! In Bari, there was a squat called Giungla, but some mafiosos went up there one night and smashed and burned the place, beating up people. As you can see, we have redneckkks in our South too! Now they have some new places, and this group of 60-70 kids are a strength. In Torino, they squatted a broken down theater, but the cops threw them out. They can only find places to play in schools. Tuwat is another place in Carpi (near Bologna). The place is small, but well-run for the underground. In Bologna, there was the "Villa", a large house squatted by all punks and 2 old ladies of 90 years old! Last week they were evicted. As you can see, self-managing is the main struggle in Italy, whether with gigs or housing. And keep in mind that the majority of those doing this are 16-20 years old!!

Now for some vinyl and music news: DECLINO and NEGAZIONE got a tape out--fucking great! They also played 2 tours all over Europe. NEGAZIONE will put out a 7" with 5 new tracks real soon, and DECLINO will put out an LP. PEGGIO PUNX new 12" is all set to come out, and KINA will put out their debut LP next month. They're great live, with all 3 members singing, with fast and powerful melodies. Check 'em out! BLOODY RIOT have broken up, but they are finishing up work on their LP anyway.

News from GDHC. CHEETAH CHROME MOTHERFUCKERS are putting out a new 12", and I REFUSE IT's 7" debut is all ready (except the cover). WRETCHED's LP is out! It's their best to date. The cover price is $2.50 (Hey man, that's the cover price. Please don't send me $2.50 to get it!!! Remember, Italian air mail is the most expensive in the world). CRASH BOX's single is out, and also out is a new Rivolta Dell' Odio/ CCCP, 4 For @ comp 7" (for an anarchist mag benefit), on Attack Records. STIGMATHE will put out a new 7" with 3 tracks. Me and Marco are working on a new issue of TVOR. It'll be a "U.S.A. Special" issue, as we were there this summer. It'll be ultra-full of incredible pics--your face could be in it! Send $3, and it's offset quality. The following issue will contain features on loads of bands from around the world, so send us your pics and we'll give you credit (and return the originals if you request).

Finally, I can still get you Italian HC records. If you've written before and gotten no reply, please do so again. I lost a few addresses (not money). If you need a reply, send an IRC. Thanks,
TVOR/ Stiv Valli/ Via Zezio 28/ 22100 Como/ Italy.
P.S.-Here's some addresses for people who want to come to play in Italy, especially at Virus:
Alex Mondori/ Viale E. Bezzi 19/ 20146 Milan/ tel. 02/6122532.... Gianmario Mussi (Wretched)/ Via Ludovico Il Moro 173/ 20142 Milan/ tel. 02/4233197... Marco Medici/ Via Abbiati 4/ 20148 Milan... Jaime Cardi/ tel. 02/8378063.



100s MORE IN OUR LIST!

GERMAN DEUTSCH	US-$
BLUT&EISEN:SCHREI DOCH	5
BODYCHECKS:TATOWIERT&FAHL(OI)	5
BRIGADE FOZZY:LEBENSLANG	1.75
COCKS IN STAINED SATIN	2
CRETINS/BLUT&EISEN:DACHAU	1.75
DDR VON UNTEN (EAST GERMAN)	5
DISASTER AREA:SKATE TONITE B/W->	
DIE SCHLIMMEN FINGER:GRIEß	1.75
D.T(RINKER)J(UGEND):E.P.	2
FUN'S NOT DEAD:SAMPLER	5
HARNRØHRER:MANCHMAL HAB ICHS	1.75
HONKAS:LIED FÜR FRITZ EP	1.75
INFERNO:TOD&WAHNSINN	5
KEINE EXPERIMENTE 1 & 2 EACH	5
LUSTFINGER:HARTE MANNER TANZEN	5
MALINHEADS:HOAX(PROBEGEPOGT)	1.75
MUTTIS MUNTERE MELODEI SAMPLER	5
NEBENWIRKUNG:TOTAL VOLL	2
NEUROTIC ARSEHOLES:BIS ZUM	5
OHL:HEIMATFRONT	5
OHL:1000 KREUZE	5
OHL:VERBRANNTE ERDE	5
PORNO PATROL:JUMP BACK	2
SLIME:1.LP (CENSORED)	5
SLIME:YANKEES RAUS	5
SLIME:ALLE GEGEN ALLE	5
SLIME:LIVE (PANKEHALLEN)	5
TARGETS:MASSENHYSTERIE	5
TARGETS:SCHNELLER,LAUTER,	1.75
TARGETS:MENSCHENJAGD	1.75
VORKRIEGSPHASE:AUF IN DEN TOD	5
VORKRIEGSJUGEND:E.P.	1.75
VORKRIEGSJUGEND: 1.LP	5.25
ZERSTORTE JUGEND:MINILP	3.50

ENGLAND	US-$
ADICTS: NEW LP(OLD SONGS)	6
BEAT THE MEAT(XCENTR.SAMPLER	5
DEVASTATION:DRAG YOU DOWN	2
STOMPING AT KLUBFOOT(-LLY)	5.75
METEORS:STAMPEDE (-LLY)	6
SERIOUS DRINKING:THEY MAYBE	5
SKREWDRIVER:HAIL THE NEW DAWN	5
SKREWDRIVER:INVASION	2
(FOR RECORD COLLECTORS ONLY:FUCK YOU,COLLECTORS! DO WE HAVE TO PLAY SCHABBESGOI FOR YOU?)	
TOY DOLLS:DIG THAT GROOVE	6.25
WE DONT WANT YOUR FUCKIN WAR	4.50

BELGIUM	US-$
ZYKLONE A:MADE IN BELGIUM	6.25

BRAZIL	
GRITO SUBURBANO(SP SAMPLER)	3.50
OLHO SECO: AO VIVO(LIVE)	1.75
RATOS DE PORÃO:CRUCIFICADOS	9

FINLAND	
APPENDIX:MONEY IS NOT MY CURR.	5
APPENDIX:TOP OF THE POPS	5
KAAOS/TERV.KADET:SO MUCH FUN	5
KUOLEET KUKKAT(EX KAAOS)	2.75
NUKKETEATTERI:TOINENNAYTÖS	4
PROPAGANDA LIVE(FINNSAMPLER)	5
RIISTETYT:AS PRISONER OF STATE	5
RIISTETYT:NIGHTMARES	5
RIISTETYT:HOLY DOLLS	5
RUTTO:T.H.E.R. EP	2.50
SPUNK&HEARTBEAT(FINNSAMPLER)	5
TERVEET KADET:BLACK GOD	5
TERVEET KADET:HALLOWEEN	5
VAURIO:SHOUT FROM THE NIGHT	5

FRANCE	
LES COLLABOS:LP	5.75
NEVROSE:KLAUS BARBIE	2.50
TOLBIACS TOADS	2.50

HOLLAND	
BGK:WHITE MALE DUMBINANCE	2.25

ITALY	
WRETCHED:FINIRA MAI	2
WRETCHED:LIBERO DI VIVERE LP	4

NORWAY	
SISTE DAGERS HELVETE	5

POLAND	
DEZERTER:KU PRZYSZŁOSCI !!!	2.25

SWEDEN	
BRISTLES:BOYS WILL BE BOYS	2.25
SLA(SÖTLIMPA):NON-FITTNG GEN	5

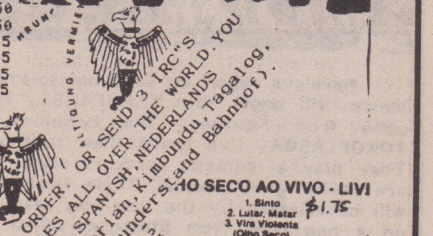
AMERICAN	US-$
AGNOSTIC FRONT:VICTIM IN PAIN	5
ANGRY SAMOANS:BACK FROM SAMOA	5
BLACK FLAG:EVERYTHING(DOLP)	6.25
BLACK FLAG:MY WAR	5
BLACK FLAG:SLIP IT IN	5
DEAD KENNEDYS:SKATEBOARD PARTY	6
FLAG OF DEMOCRACY	2.90
KREMLIN KORPS	2.90
DIE KREUZEN	5
MDC:MILLIONS OF DEAD COPS	4.75
MDC:CHICKEN SQUAWK	1.90
MEATMEN:AND YOU SUCK	5
MINOR THREAT:SINGLES COMPIL.	3.50
MISFITS:EVIL LIFE	3.50
MISFITS:EARTH AD/WOLFS BLOOD	5
NECROS:CONQUEST FOR DEATH	5
SOMETHING TO BELIEVE IN	5
YOUTH BRIGADE:SOUND&FURY	4.75

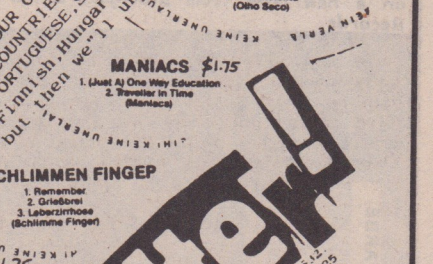
All prices in US$.Postage is not included.(see beside).Records under $3 are 7"s. Payment:
1.CASH (US or CDN $,¥ of any Western European currency).If you send registered,send to A.Kelling Schallplatten(my "Vinyl").
2.AMERICAN EXPRESS MONEY ORDER (payable to A.Kelling).
No other ways!else delays,returns

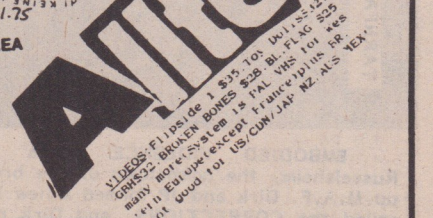
3.IN EUROPE PREPAID TO POSTGIRO 238560-106 A.Kelling Schallplatten Gleditschstr.45 Berlin-W.W.Germany)

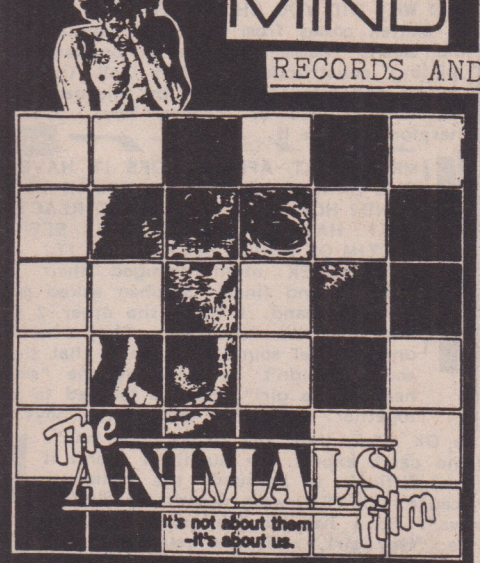
POSTAGE
1.Europe or Overseas Seamail Minimum $1.3 LPs-3 7"s:$1.75
2.US CDN Airmail Minimum $1 1LP-3 7"s: $2.75 3 LPs- 3 7"s: $5
S.America Japan add 35% Oceania add 60%

Diese Anzeige ist für Känguruh
Damit Du es mal gut hast.









Now you can read about the horrors and atrocities committed on animals through this transcribed booklet of THE ANIMALS FILM.
ONLY 50¢

"RACISM IN AMERICA"
A 2 TRACK FLEXI ALONG WITH A 4 PAGE BOOKLET BY LIBERTE'?.ONLY $1.00
SOLD THROUGH MAIL ONLY

MIND MATTER, POB 421304, SF, CA, 94142-1304

to: Stefano Valli — via ZEZIO 28 -
— 22100 COMO - ITALY —

GERMANY

Here's a report on some not-so-known bands. I'll begin with TARNFARBE. They come from Neuwied, the hometown of TOXOPLASMA (I've heard they split up). They play a fantastic hardcore style, and are really good people. Their first vinyl will be released by the time you read this on a new label from Stuttgart called Rat Records.

EMBODIED VIOLENCE comes from Russelsheim, the homoetown of the broken up M.A.F. Dirk and JP formed a new band called the CORRECTIONS, and Dirk plays with EMBODIED VIOLENCE as well. They play a U.S.-influenced HC style. Another bands from Russelsheim, KING DEX, will have a great tape out called Hell Comes To Your Toilet.

NUCLEAR comes from Ausberg, home of the great INFERNO. In fact, NUCLEAR is the band of INFERNO's ex-drummer, P.Z. And their hardcore is very U.S.-influenced as well.

Addresses: TARNFARBE/ Willy Faber/ Eichenweg 12/ 5450 Neuwied 12/ W Germ.. EMBODIED VIOLENCE/ Pisshead Leonhardt/ Bonnerstr 48/ 6090 Russelsheim/ W Germ.. CORRECTIONS/ Dirk Christoph/ Georg Treber Str 70/ 6090 Russelsheim/ W Germ.. KING DEX/ D. August/ Storchenstr 16/ 6085 Nauheim/ W Germ.. NUCLEAR/ Peter Ziegler/ Holbeinstr 1/ 8900 Ausberg/ W Germ.. SCAPEGOATS/ Karl Heinz Tolkmit/ Kiebitzweg 4/ 2300 Klausdorf/ W Germ.. CIRCLE OF SIG-TIU/ Josef Klumb/ Vorstadt 84/ 6530 Bingen/ W Germ.. JOHN DENVER CLAN/ Rudiger Wohrle/ Kornbergweg 203/ 3150 Peine/ W Germ.. SCAPEGOATS FOR FUN/ Oliver Wacha/ Hohenweg 203/ 4200 Oberhausen/ W Germ.

Some of you may know of ZERSTORTE JUGEND. They had a mini-LP last year (one of the best of the year), but broke up before it came out. There's now talk of them reforming. Hope that's true. Two members of VORKRIEGSJUGEND played on that record. Speaking of which, I think VORKRIEGSJUGEND will be releasing an LP soon

SCAPEGOATS have made a personnel change and are now a 3-piece. Ex-singer Henning now has a new band, but I don't know the name yet.

AUS 98 released a 7" last year and then split up. But 4 ex-members are forming a new band called CIRCLE OF SIG-TIU. A new skateband from Peine is called JOHN DENVER CLAN. Another new band, from Oberhausen, is SCAPEGOATS FOR FUN, and they play a raw DISORDER-type style. And let me add something about my new band, DECAYED MEAT. It comes from the ruins of SYPHILIS and LOBOTOMY. We play a fast trash, and tracks will be on upcoming samplers like Noise Attack #2, Larmattack #3. I also put out a fanzine called Trash & Noise/Scheissaus, and sampler tapes with Oliver Wacha of Oberhausen. So please, hardcore/ trash/ kult bands from all over the world, send info, photos, demos. Bert Werle/ Im Bergfeld 18/6729 Worth/ West Germany

MOTT

Interview by Ralf Wintermeyer/ Nasty Facts Zine/ Wasserstr. 176/ 4630 Bochum 1/ West Germany

MOTTEK's album, Hypnose, was a surprise in 1984. After their 6-song demo tape in May '83, the band released this excellent record with 15 simple but cleanly produced songs of full power metal/thrash, with some very catchy hardcore tunes on it. It came out on the independent Scgrott label, and gave the German scene a fresh breeze, not only musically, but also lyrically.

The band started in 1982, and after several lineup changes, MOTTEK are: Stephan, guitar/ Margret, bass (and all answers here)/ Bernward, drums/ Lobi, vocals.

MRR: WHAT DOES YOUR NAME MEAN, AND WHY DID YOU CHOOSE IT?
M: Mottek comes from the Polish language and means "hammer". Here in Germany, building construction workers call their biggest and heaviest hammer by this name. It's not a nice or modern term, and therefore we like it.

MRR: WHAT AFFECT DOES IT HAVE ON THE BAND BY HAVING A WOMAN IN THE BAND? HOW DOES THE PUBLIC REACT AT GIG? HAVE YOU (Margret) BEEN A VICTIM OF ABUSE BECAUSE OF IT?
M: MOTTEK often changed their bass players, and finally Stephan asked me to join the band. I think the other 2 guys were a bit shocked. They had an untra-brutal sound and argued that such a sound couldn't be made by the "smooth hands of a girl". But we learned to work together. Now, I'm one of the boys and it's OK when they say to me "Hey man". (One can't expect too much). I found it more difficult to persuade the audience, because MOTTEK were known as "tough boys". So I had to hear some rubbish, like: "Hey girl, what are you doing with that bass?" But that only happened in the beginning. Now people realize that women can play hardcore well. It's nothing special in the U.S. After the record made us better known, people knew what to expect when they came to our gigs. And besides, women are the targets of verbal remarks whether on the stage or not.

MRR: DO YOU SPEND MUCH OF YOUR FREE TIME WITH THE BAND? DO YOU STILL HAVE TIME TO DO SOMETHING DIFFERENT?
M: We play every day together. The music plays claim to so much of out time that Bernard (he is an electrician) and me (graphic designer) have as much as given

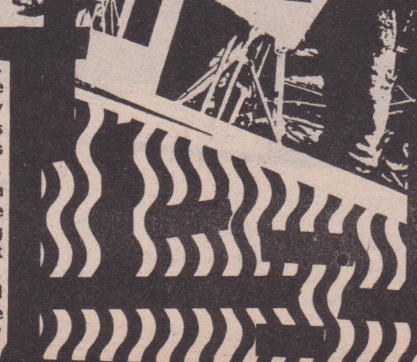
up our jobs. But since we can't live off our music, we always work for a short time. Lobi is a happily-admitted conscientious objector (every young and healthy man has to perform war service for 15 months) and is doing alternative service. Stephan fulfills his youthful dream of having his own sound studio.

domains. The lyrics, and the music, express our sense of life. We never intended to put a specific "message" across, and don't prescribe what to do and not to do. However, we want to say what we personally feel is right or wrong.
MRR: ASK YOURSELF A QUESTION AND ANSWER IT.
M: Okay. What does punk mean to you? Answer: It's an outcry. A song is like a wild fight between aggressions, emotions, and to rid yourself of all the shit that accumulates in your head. And we wish for that to have an affect on people like a loud alarm-clock. Punk is not resignation.

MRR: YOUR RECORD WAS RECORDED IN THE MOTTEK STUDIO?
M: At the time we recorded, Stephan had rooms for his studio, and had a mixing board, but we borrowed an 8-track machine. Since the, he is now the proud owner of a 24-track studio, which is not just used by us. It's offered to other groups too, at absolutely favorably prices.

MOTTEK

MRR: TELL US SOMETHING ABOUT YOUR LYRICS. A FEW OF THEM, LIKE "MOTTEK", "DAS LETZTE SCHWARZ" (The Last Black), "FREMDE GARTEN" (Strange Gardens) NEED AN INTERPRETATION.
M: The word "mottek" is pure self-irony... "Ein mottek schlagt in mein hirn, er durchdringt meinen schadel" (A mottek drives in my brain; it gets through my skull). Many people have told us: "Your music is so hard. You're so tough", when actually we aren't. We're only a reflected image of the world around us, and our actions are the resonance of the influences and experiences of every "normal" day. "Das Letzte Schwarz" is about a problem our singer has. He smokes about 20 cigarettes too many a day. "Fremde Garten"...We all live in a conservative small town. If we look out the window, we can see the neighbor washing his car a mere 15 feet away. But nonetheless, there are worlds between us. All in all, the lyrics deal with personal experiences and events in all possible



It's an open fight against all that's going wrong in the world: war, violence, corruption, racism, starvation, mass consumption, etc., etc., etc. On the other side of punk is "fun". And what counts here is action. If one day all we care about is what color the guitarists socks are and how perfectly he plays, punk will be dead. MRR: ANY LAST MESSAGE?
M: We're looking for places to play, to organize a tour, so if you have info, please write to us. The address is: MOTTEK/ c/o Margret Uhlenbecker/ Heinrich-Helmkestr 3/ 3200 Hildesheim/ West Germany/ phone # 05121/ 513189 and 56303.

MOTTEK - "Hypnose" LP

MAXIMUMROCKNROLL

MOTTEK are one of the new generation of high-quality German hardcore outfits. They combine full guitar power, an extremely tight instrumental backing, and good songwriting. Whether thrashing or punking out, MOTTEK manage to come up with memorable hooks, and the crisp production on this album only accentuates these qualities. Very good indeed. (JB)
($6 to Schrott--c/o Mike Just--Therese-Giehse-Allee 30/VI--8000 München 83--W. GERMANY)

THIS IS GERMANY'S BEST HARDCORE BAND. GREAT REVIEWS ALSO IN FLIPSIDE AND O.P.MAGAZINE. ONLY GERMAN BAND ON R.O.I.R.'s "WORLD CLASS PUNK"-COMPILATION. HEAR MOTTEK- SONGS ON B.C.T.'s "I THRASH, THEREFORE I AM"-COMPILATION, LISTEN HOW GREAT THEY COME ON REALITY TAPES' COMPILATION: "RIPPLING FLESH". C H E C K T H I S O U T ! ! !

MOTTEK- "Hypnose" LP. MOTTEK!! MOTTEK - "Hypnose" LP.

GET YOUR COPY NOW FROM:-
SEIDBOARD WORLD ENTERPRISES
75 BLEECKER STREET
NEW YORK, NEW YORK 10012
or contact:
SYSTEMATIC, SAN FRANCISCO

CAN'T GET IT? CONTACT US "SCHROTT"!
WANNA BUY ANOTHER GERMAN HARDCORE RECORD? OUR PRICES: LP = $ 5.00 + postage
12" = 3.50 EP = $ 2.00

TMA what's for dinner?

DEBUT ALBUM+CASSETTE OUT NOW!!

20 Killer Thrash Tracks from America's favorite toxic waste dumping ground – New Jersey. These guys are hilarious, just check their version of the "MARY TYLER MOORE SHOW THEME" as well as originals like "PSYCHOPATHIC", "SURF NAZI" and "ACID HEAD". Hey, with titles like that how can you go wrong?

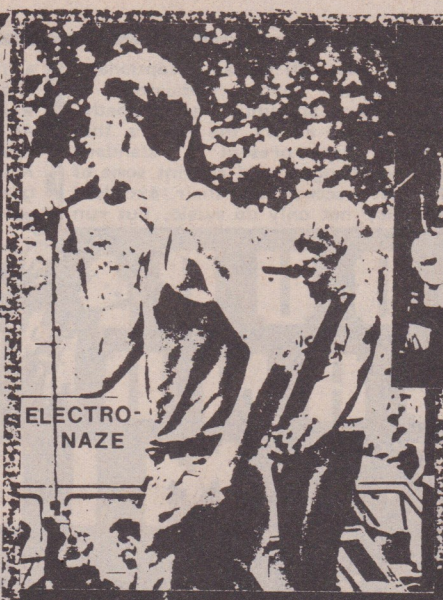
PO Box 203 Ansonia Station NYC 10023
JIMBOCO RECORDS

MAIL ORDER INFO:
US & CANADA: LP's - $6 each, EP's - $4.50 (postage incl.)
OVERSEAS: Add $2 for each LP and EP
PLEASE MAKE ALL PAYMENTS IN US Dollars, PAYABLE TO JIMBOCO RECORDS

COMING FEB/MAR
Sand In The Face LP, JIMBOCO Singles Compilation LP

AND DON'T FORGET...
The Nails 'HOTEL FOR WOMEN' EP
Hi Sheriffs Of Blue 'COLD CHILLS' EP & 'HSOB' EP

France



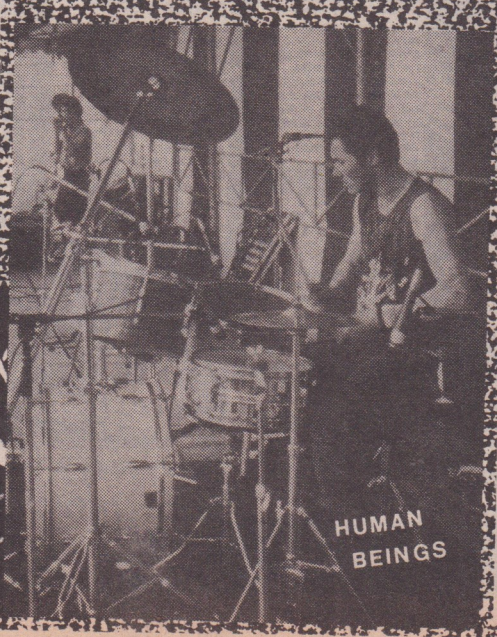
Oyez! Oyez! Bonnes gens! Frenchies are back. The socialist government is still leading the country but will they 'till 1988? Lots of scandals, a brand new prime minister since August, a much-criticized foreign policy, lots of terrorist attacks and, tragic news in brief: New Caledonia is blowing up in our hands, more than 50% of the public opinion is against the socialists and 15-20% will vote for the National Front in the next elections in 1986. Lots of fun and action then, but back to the music.

Most of the French dates for YOUTH BRIGADE were cancelled in September. They only played in Ct-Ferrand in front of a small crowd (about 100 people), but were enthusiatic as hell. Shawn and the guys burned the stage. They had six days off in Grenoble before and after their Spanish dates. Come back soon for a real tour this time! The biggest surprise of the end of the year is the new HUMAN BEING single. This three song EP is a radical change; when everybody expected a powerful hardcore single, they offer a new musical approach, totally depressive with distorted guitars, excellent drumbeat and suicidal lyrics. The members of H.B. are depressed to death. It seems they are completely desperate about life and punk rock. Anyway, this single is a masterpiece of sound effects which will leave their audience confused but reach another audience. They've opened for the MEMBRANES in Paris and will appear on an international compilation EP with C.C.M., POWERAGE, CANCEROUS GROWTH, RATTUS, T.A.S.K. and PERMANENT DAMAGE, released by Bunker Records/ 1 Rue Lakanel/ 38000 Grenoble, France in Jan./Feb.'85. This sampler will perhaps be followed by a split EP of those excellent South African bands POWERAGE and BAND OF OI. The first HEIMAT EP is delayed and won't be out on New Wave Records before January because of some problems with the pressing. This EP will be a seven-song single entitled "Schlag!". I've heard the test pressing and it rips like hell, behind the too-heavy drum sound. Check it out soon! GOUGNAF MOVEMENT is a new association in Paris of people who are promoting gigs and releasing records for parisian punk bands. CAFARDS EP, ULTRAVIOLET 12" EP, CHARNIER five-song EP, and so on...are already out. A PARABELLUM EP is scheduled for the end of December. GOUGNAF MOUVEMENT/ 37 Rue de la Terasse/ 91260 Juvisy/ Orge, France.

Another brand new Parisian label is Reseau Alternatif. They began with a French punk sampler entitled "France Profonde" with COLLABOS, KIDNAP, VATICAN, CAFARDS, R.A.S. (now a hardcore band named CHROMOSOME 4), PANIK and more. The sound of this record is pretty rough, but it's a good premier effort. SHERWOOD from Paris are in Bristol (U.K.) trying to record an LP with the help of Tim/ CHILDREN OF THE REVOLUTION. Unfortunately, ELECTRONAZE have broken up but the LUMPEN FUCKERS are continuing the battle for the scene in Lille. Other bands who have split are WUNDERBACH, NANA BONNARD, L'INFANTERIE SAUVAGE, SK-NIKS. The COLLABOS LP is out on Chaos Records and I must admit that it's the best Chaos release 'till now. In fact, COLLABOS' songs are more ultra-speed punk than hardcore (there's a difference). CHAOS have refused to put out the LP of KAMERA SILENS, but it'll be released on another big indie label. KIDNAP is appearing on a 7" sampler, with 3 other French punk bands, released on a brand new label from Orleans suburbs. The people who are behind this record label are dissidents of Chaos productions, so you can guess what the sampler sounds like. To finish with Chaos, they put on a gigantic punk festival in Orleans on Oct. 20th with most of the Chaos bands, but it seems that no one heard of this festival, did it even really happen? The ones which happened without any doubt are the punk festivals of Nantes in August with KAMERA SILENS, COLLABOS, BERRURIER NOIR, etc, and of Blois with NEWTOWN NEUROTICS, KIDNAP, VAMPIRES, etc in November. Hopefully, the KAMBRONNES will put out an LP soon on their own label Mix Records, but you can check out their excellent live tape ($3 postpaid from Andre Zeloni/ 18 Rue Hector Berlioz/ 81100 Castres, France). The new SUB-KIDS EP is out and it sounds terribly "sixties" - useless and awful! We're fed up with all these "sixties" bands who breed like rats and try to rule the French alternative music scene. By the way, needless to say, the latest effort of LA SOURIS DEGLINGUEE is a piece of shit (oh no, man! it's rock 'n' roll, pure rock 'n' roll!). Lots of new zines are in the works, but not too many to care about, so continue to concentrate you attention on each new issue of New Wave zine. Don't mix up the BRIGADES of Bordeaux with the BRIGADES of Paris, as I did for years. The band who has released one LP, one 12" EP and two singles is the Parisian BRIGADES on their own label, Rock Radical Records.

Foreign bands, if you're planning a European tour, don't forget France on your map and contact Bunker or Aarghh! Association in Ct-Ferrand (c/o J.P. Vuagnoux/ 41 Rue des Gravouses/ 63000Clermont-Ferrand, France). These guys are dying to see other punk/HC bands since they've put on the YOUTH BRIGADE show. That's basically all for now, but keep in touch with Bunker if you want to get some French records (ask for catalog) or if you want your records to be distributed in France and to get airplay on radio. And I'll end the report with millions of excuses to people who have been waiting more than a couple of weeks for me to write them back. Enjoy life and keep up the good work everywhere. Gerard Miltzine/ 23 Bd Mal Leclerc/ 38000 Grenoble, France

P.S.: Bands to watch for in the near future are VERDUN, BLOODY FUCKERS, SCHIZOPHRENIC among others.



4 THOUSAND MILLION are an exceptionally dedicated punk band....dedicated to countering the stupidity and apathy engendered in us all by the powers that be. Rather than present a standard interview, we thought we'd reprint some of the info that accompanies their excellent cassette. They not only do music, but run a press as well. Anyone wanting to get ahold of the tape and printed packet can write them at: G.P.O. Box 1814/ Canberra ACT 2601/ Australia. The tape costs $5 (air), $4 (surface), for people in North America. In the meantime, let's let their graphics speak for them.

FOUR THOUSAND MILLION

DAY ONE... the attack. Ten thousand nuclear weapons, each with the explosive power of all the bombs exploded in World War II, are detonated in a nuclear exchange between the superpowers. In a half-hour or less 1.1 billion will be dead and another 1.1 billion will be dying — in total half the population of the human race. Ground detonations on "hardened" military target raise huge dust clouds and air bursts over cities raise massive palls of smoke and soot.

DAYS 10-20... the cloud drifts south. The main obscuring cloud contains 280 million tonnes of radioactive soot and dust and is already crossing the Equator in wide streams. Beneath the main cloud is a nightmare of nuclear destruction and sub-zero temperatures. High overhead smoke and soot has reached the stratosphere and is moving south.

DAY THREE... the black clouds mix. Clouds of smoke and fine dust envelop the middle latitudes of the Northern Hempisphere. There are still some clear patches and northern Canada and the Arctic are free of smoke. Temperatures are falling beneath the cloud which shuts out 95 per cent of the Sun's rays. The cloud absorbs solar radiation on top and begins to rise, taking nuclear debris into the stratosphere out of reach of rain which would wash it to Earth.

DAY 90... the Earth enveloped. Only the poles are free of cloud and in inland areas temperatures have dropped to minus 25. Photosynthesis in plants stops and massive extinctions of plants and animals begin. The oceans remain free of ice although plankton may be killed. With sunlight in inhabited areas cut to perhaps 25 per cent normal as the cloud spread across the globe, the "nuclear winter" has set in for two to three years. Starvation is the greatest cause of death in the Southern Hemisphere.

HA HA—THE JOKE'S ON YOU

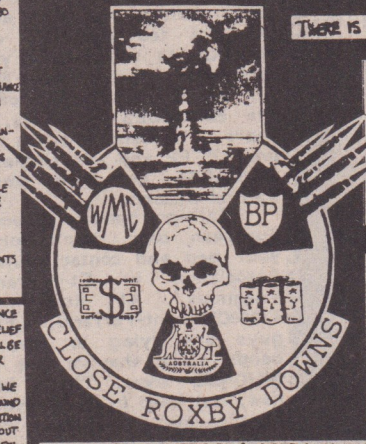
CIVIL DEFENCE IS THE STRATEGY OF PROTECTING CIVILIANS IN THE EVENT OF A NUCLEAR ATTACK. THE 30 MINUTE WARNING OVER DEPARTMENT STORE MUSAK SYSTEMS, INSTRUCTIONS ON BUILDING YOUR OWN FALLOUT SHELTER AND THE MAINTENANCE OF LAW AND ORDER AFTER A NUCLEAR ATTACK ARE ALL PART OF CIVIL DEFENCE PLANNING. HOWEVER, ALL CIVIL DEFENCE REALLY ACHIEVES IS TO MAKE NUCLEAR WAR MORE ACCEPTABLE TO PEOPLE BY SELLING THEM THE LIE OF ITS SURVIVABILITY. IT ALLOWS PEOPLE TO FORGET ABOUT THE TRUE HORROR THE ARMS RACE REPRESENTS AND TAKE REFUGE IN THE FALSE HOPE OF A CURE.

THE LIE. CIVIL DEFENCE IS BASED ON THE FALSE BELIEF THAT A NUCLEAR WAR WILL BE JUST LIKE ANY OTHER WAR ONLY BIGGER AND A LOT QUICKER. FOR 2 WEEKS WE CAN HIDE IN OUR UNDERGROUND SHELTERS UNTIL THE RADIATION CLEARS BEFORE COMING OUT TO THE SAME OLD BEAUTIFUL WORLD, READY FOR BUSINESS AS USUAL. THIS IS THE LIE.

SOME NOT-SO-PUBLICISED FACTS ABOUT NUCLEAR WAR:

- A NUCLEAR WAR INVOLVING THE DETONATION OF 50% OF THE WORLD'S NUCLEAR WEAPONS WOULD RESULT IN 50→70% TOTAL DESTRUCTION OF OZONE LAYER IN THE NORTHERN HEMISPHERE AND 30→50% IN THE SOUTHERN HEMISPHERE. THIS WOULD EFFECTIVELY BLIND EVERY ANIMAL ON EARTH BY LETTING THROUGH DANGEROUS ULTRA VIOLET RADIATION FROM THE SUN. OF COURSE, THIS WOULD NOT HAPPEN UNTIL THE BLACK CLOUD SURROUNDING THE NORTHERN HEMISPHERE (FROM THE NUCLEAR FIRESTORMS) CLEARED ENOUGH TO LET ANY LIGHT THROUGH, BUT NOT BEFORE CAUSING THE DEATH OF MOST PLANT LIFE. THIS, COUPLED WITH THE INTOLERABLE LEVELS OF RADIATION THAT WOULD EXIST, WOULD RESULT IN THE COLLAPSE OF EARTH'S ENTIRE ECOLOGICAL SYSTEM. THERE IS NO CURE FOR THIS DESTRUCTION, ONLY PREVENTION. ALL CIVIL DEFENCE DOES IS KEEP US FROM CONFRONTING THE NUCLEAR PROBLEM AND ITS CAUSES UNTIL IT'S TOO LATE.

THE ONLY REAL CIVIL DEFENCE IS CIVIL DEFIANCE



THERE IS NO CURE FOR NUCLEAR WAR — ONLY PREVENTION

DEFENCE OF MADNESS

BY BELIEVING THAT WE WILL SURVIVE A NUCLEAR WAR A PART OF OUR HIDDEN FEARS DELUDES. THIS FEAR IS THE DRIVING FORCE BEHIND OUR ANGER, AND OUR ACTION, IN STOPPING THE NUCLEAR MADNESS. WE ARE SOFTENED / REASSURED / BLINDED TO THE MORAL OBSCENITY THAT NUCLEAR WEAPONS REPRESENT.

DEFENCE OF POWER

CIVIL DEFENCE PLANNING ALSO PROVIDES THE OPPORTUNITY FOR THE REINFORCEMENT OF GOVERNMENT CONTROL IN TIMES OF WAR. CRACKING DOWN ON "SUBVERSIVES" AND OTHER OPPOSITION TO POLITICAL WARMONGERING CAN BE JUSTIFIED AS "NATIONAL SECURITY" WHEN REALLY IT IS ONLY THOSE IN POWER STRENGTHENING THEIR POSITION. CIVIL DEFENCE REQUIRES THE POLICE AND ARMY TO SHOOT TO KILL TO MAINTAIN ORDER AFTER A NUCLEAR WAR.

DEFENCE OF WEALTH

AS MILLIONS ARE CRIPPLED BY STARVATION AND POVERTY, BILLIONS ARE SPENT ON WEAPONS OF DESTRUCTION. $17 BILLION A YEAR IS REQUIRED TO PROVIDE ADEQUATE FOOD, WATER, HEALTH EDUCATION AND HOUSING FOR EVERYONE IN THE WORLD. $17 BILLION IS WHAT IS NEEDED. THIS IS AS MUCH AS THE WORLD SPENDS ON ARMS EVERY 2 WEEKS.

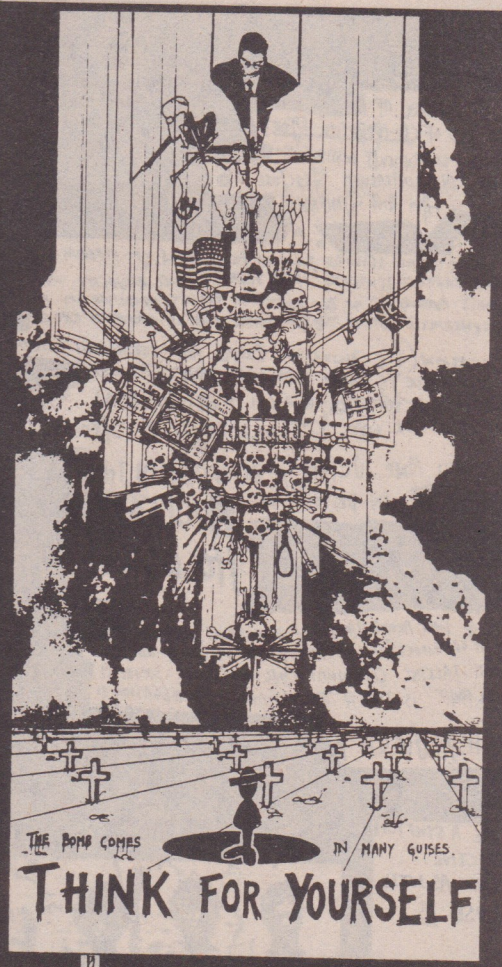
ON AUGUST 9, 1945, Major Sweeney piloted an American B-29 bomber over Kokura on the Japanese island of Kyushu but, finding it obscured by smoke and haze, turned south toward Nagasaki. On that day the second atomic bomb, codenamed 'Fat Man', dropped from 29,000 feet and at 11.02am exploded 1,500 feet above the northern part of Nagasaki, more than 1,600 metres from the intended target in the harbour area. Everything within a 1,600-metre radius of the epicentre of the bomb was flattened, and according to Japanese records 73,900 people were killed and some 76,800 injured. The unimaginable explosion with its sudden intense heat of a thousand suns struck down men, women and children, skinning them alive, burning into their flesh, sucking out eyeballs and bursting bellies and penetrating deep into the marrow of their bones.

For Peace or Death

In the colorful processions, amid the rainbows of banners and posters, it is the stark white masks that arrest the eye. For some demonstrators, white represents the effect of nuclear radiation upon the human body. Others find the color appropriate because it is the symbol for death in some Eastern and African societies. And in Western culture, white traditionally has stood for virtue—and peace.

DON'T RESIGN TO THIS STUPIDITY — THE TIME TO ACT IS NOW

SO ALL THIS HAS BEEN SAID BEFORE. SO WHAT? IT IS SOMETHING THAT NEEDS TO BE REPEATED UNTIL THE SITUATION IS CHANGED. IF OUR METHODS DISAGREE WITH YOU, FINE. DO YOUR OWN THING. THE IDIOTS WITH THE BUTTONS ARE ONLY THERE BECAUSE OF OUR SILENCE AND PASSIVE ACCEPTANCE. THE IMPORTANT THING IS TO BE HEARD: EXPRESS YOUR OPPOSITION IN YOUR OWN CAPACITY. START A BAND, A MAGAZINE, WRITE LEAFLETS, PLASTER CITY WITH POSTERS, TALK TO PEOPLE. HAVE YOUR SAY. WE'VE LET OURSELVES BE IGNORED FOR TOO LONG...



WE KNOW IT'S A LIE

THEY FORCE US TO LIVE WITH THE THREAT OF A WAR
THAT WILL BE MUCH WORSE THAN ANYTHING BEFORE
NO ONE DOUBTS 'CAUSE THEY SAY YOU WONT DIE
BUT WE KNOW THAT'S JUST ANOTHER OF THEIR LIES

THEY BUILD A BOMB TO BLOW CITIES OFF THE MAP
WHAT HOPE HAVE YOU GOT TO SURVIVE THAT?
BUILD A LITTLE SHELTER AND HOPE FOR THE BEST
BUT WHAT'S GOING TO HAPPEN TO ALL THE REST?

THEY'RE GOING TO DIE IF THERE'S A NUCLEAR WAR
LIKE THOSE AT NAGASAKI BUT MANY MILLIONS MORE
LIVING WITH THE THREAT OF A NUCLEAR HOLOCOST
AND OF THE MILLIONS OF LIVES THAT WOULD BE LOST

WHY DONT YOU QUESTION? WHY DONT YOU ASK WHY?
'CAUSE IN A NUCLEAR WAR YOU'RE GOING TO DIE
LIVING WITH THE THREAT OF A NUCLEAR ATTACK
WHAT HOPE HAVE YOU GOT TO SURVIVE THAT?

THERE'S NO HOPE OF SURVIVAL - LOSS OF COUNTLESS LIVES
FUCKING POLITICIANS IN THEIR BUNKERS WILL SURVIVE
THE DEATH OF MILLIONS WILL BE BLOOD ON THEIR HANDS
AND ALL THEY WILL HAVE LEFT IS A CHARRED LIFELESS LAND

HOW COULD THEY THINK OF A WAR?
THAT'LL CAUSE THE DEATH OF MILLIONS MAYBE MORE
THERE'S NO HOPE IN A NUCLEAR ATTACK
NO WAY TO BRING LIVES BACK
HOW COULD THEY THINK OF A WAR?
THAT'LL BE WORSE THAN ANYTHING BEFORE
THEY SAY YOU WILL NOT DIE
BUT WE KNOW THAT'S A LIE.

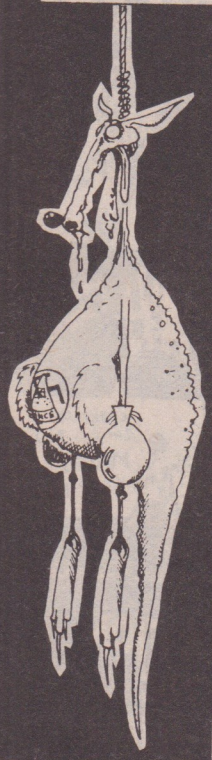
RICHARD CARLTON MISSED THE POINT.

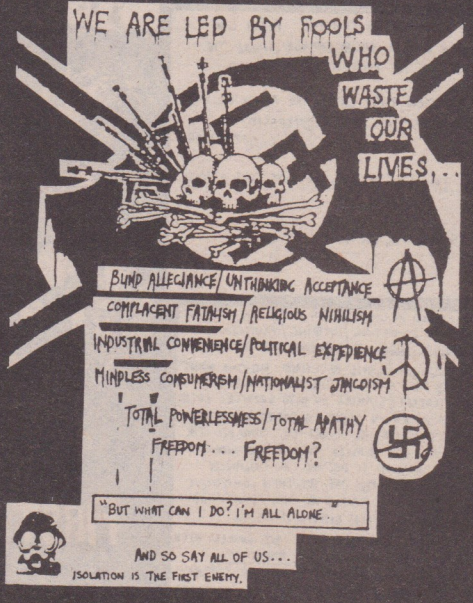
LABOR CONFERENCE AT THE LAKESIDE URANIUM ISSUE TO DECIDE
THE NUMBERS GAMES HAVE ALL BEEN PLAYED, URANIUM MINING WON'T BE DELAYED
THE LABOR PARTY LIED TO US BUT JUST SIT BACK AND DONT MAKE A FUSS, "DEMONSTRATING WON'T CHANGE THEIR MINDS."
WELL RICHARD CARLTON YOU'RE FUCKING BLIND.

RICHARD CARLTON MISSED THE POINT, POMPOUS NOSE IS OUT OF JOINT, DEMONSTRATORS IN YOUR WAY, BUT WE'VE A RIGHT TO OUR SAY, URANIUM MINING AFFECTS US ALL, ESPECIALLY WHEN BOMBS BEGIN TO FALL
WE'LL SHOW THEM WE'RE NOT RESIGNED, WE WANT NO URANIUM MINING, TAKE ACTION INTO OUR OWN HANDS AND TRY TO STOP THEIR DESTRUCTIVE PLANS...

ROXBY DOWNS IS POTENTIALLY THE LARGEST URANIUM MINE IN THE WORLD, SUCH AN IMPORTANT SOURCE FOR THEIR BOMBS AND THEIR REACTORS, THEY TALK ABOUT SAFEGUARDS AND AGREEMENTS AND TREATIES, BUT FRANCE IS STILL BLOWING UP ISLANDS IN THE PACIFIC, THE NUCLEAR INDUSTRY HAS NEVER BEEN SAFE WITH SPILLAGES, LEAKAGES AND MELTDOWNS AND ACCIDENTS, SO MANY WORKERS DEAD FROM RADIATION RELATED DISEASES - BUT STILL THEY TALK TO US ABOUT SAFETY THEY'RE MINING URANIUM ON KOKATHA LAND WITH NO REGARD FOR THE EARTH OR SACRED SITES.

TAKE ACTION INTO OUR OWN HANDS AND TRY TO STOP THEIR DESTRUCTIVE PLANS





DON'T LET THE BASTARDS GRIND YOU DOWN

AS BEWILDERED PARTICIPANTS IN THIS SOCIAL SPECTACLE WE HAVE LET CONTROL OF OUR OWN LIVES SLIP FROM OUR GRASP. THE POWER OF THE INDIVIDUAL AND OF CO-OPERATIVE EFFORT HAS BEEN ABSORBED BY THE POWER OF CORPORATE AND GOVERNMENT INSTITUTIONS:

THE NATION STATE: THE CENTRALISED STRUCTURE OF LAW AND COMMAND

THESE POWER STRUCTURES: WHICH DICTATE OUR PATTERNS OF WORK AND LEISURE; WHICH FIGHT WARS OF IMPERIALIST DOMINATION AND IDEOLOGICAL CONTROL; WHICH STRENGTHEN AND PROTECT DIVISIONS OF WEALTH AND EQUALITY USING THE POLICE, ARMY, MEDIA AND LAW; WHICH WASTE OUR PLANET'S RESOURCES IN THE NAME OF PROFIT, CONSUMERISM AND ARMS RACE MILITARISM; WHICH ISOLATE, ALIENATE AND GENERALLY STIFLE THE INDIVIDUAL AND CO-OPERATIVE EFFORT

BY FOSTERING APATHY, CYNICISM, POWERLESSNESS AND RESIGNATION (I.E. DISSUADING PEOPLE FROM SEEING AN ALTERNATIVE TO THESE INADEQUACIES SO THAT CHANGE IS SEEN AS IMPOSSIBLE); WHICH USES OUR BODIES TO SELL CONSUMERIST GARBAGE AND TO STACK UPON ITS PILES OF WAR STATISTICS; WHICH THRIVES BEST ON OUR TOTAL NON-PARTICIPATION IN THE DECISIONS WHICH AFFECT OUR LIVES: THESE POWER STRUCTURES WHICH ARE BOTH HARMFUL AND UNNECESSARY WILL FIND ULTIMATE EXPRESSION IN THEIR OWN DESTRUCTION: NUCLEAR HOLOCAUST

IN OUR STRUGGLE AGAINST THESE POWER STRUCTURES AND IN SUPPORT OF THOSE AROUND THE WORLD WHO FIGHT AGAINST POLITICAL REPRESSION AND ECONOMIC EXPLOITATION WE MUST REMEMBER THAT OUR FUTURE LIES IN THE EMPOWERMENT OF THE INDIVIDUAL AND IN CO-OPERATIVE AND DECENTRALISED ORGANISATION. WE ARE NOT TALKING COMMUNIST VANGUARDISM OR SOCIALIST "CONVERSION" OF EXISTING POWER STRUCTURES: THE ONLY "POSITIVE POWER" IS THAT OF THE INDIVIDUAL: THE NEGATION OF ALL POWER STRUCTURES....

PEACE THROUGH ANARCHY

THE BOMB IS NOT AN ABSTRACT THING. IT IS NOT A SELF-CONTAINED THREAT. NUCLEAR WEAPONS ARE A SYMPTOM OF A LARGER PROBLEM, WHICH MUST ALSO BE DEALT WITH IF ANY ACTION AGAINST THEM IS TO BE EFFECTIVE. DISMANTLING BOMBS IS NOT THE ANSWER UNLESS WE DISMANTLE THE POWER STRUCTURES BEHIND THEM AS WELL. THE WEAPONS THEMSELVES ARE NOT THE REAL PROBLEM: THE RATIONALE BEHIND THEIR USE IS.

ANARCHY AND PEACE?

ANARCHISM DEALS WITH POWER: ECONOMIC AND POLITICAL POWER OF GOVERNMENTS AND CORPORATIONS WHICH CONTROLS MANY ASPECTS OF OUR LIVES, FROM THE WAY WE WORK, TO THE DISTRIBUTION AND USE OF OUR ENVIRONMENT'S RESOURCES.

IN THE WEST, WE HAVE CAPITALISM: THE "SPIRIT OF COMPETITION" WHERE THE RICH GET RICHER AND THE POOR GET POORER. A SYSTEM WHICH PLACES PROFIT BEFORE HUMAN NEED

IN THE EAST, STATE COMMUNISM: ONE GIANT CORPORATION WHICH HAS A STRANGLEHOLD ON ALL FORMS OF ALTERNATE EXPRESSION AND ORGANIZATION.

ANARCHISM VIEWS THESE POWER STRUCTURES AS BOTH HARMFUL AND UNNECESSARY.

HARMFUL, BECAUSE OF THE WAY THEY CONTROL PEOPLE'S LIVES, AND THE EXTENT TO WHICH THEY WILL GO TO MAINTAIN THAT CONTROL (E.G. TORTURE, EXECUTION, WAR)

UNNECESSARY, BECAUSE NO-ONE KNOWS BETTER THAN THEMSELVES HOW TO RUN THEIR OWN LIVES

PEACE DEALS WITH WAR, AND WAR IS ABOUT POWER: STATE POWER

GOVERNMENT'S USE WAR TO ESTABLISH OR INCREASE THEIR CONTROL OVER PEOPLE'S IDEAS AND ACTIONS, AND TO BOLSTER THEIR ECONOMIC AND INDUSTRIAL POWER OVER OTHER COUNTRIES AND PEOPLES (IMPERIALISM)

HOWEVER, WE HAVE NOW REACHED A STAGE WHERE WAR NO LONGER NEEDS OUR CONSENT OR PARTICIPATION. ITS CONTINUATION NEEDS ONLY OUR SILENCE. THE DAILY THREAT OVERHEAD OF NUCLEAR ANNIHILATION REPRESENTS THE ULTIMATE EXPRESSION OF STATE POWER.

STATE POWER STRUCTURES ARE THE BASIS OF WAR
POWER AND WAR ARE LINKED AS CAUSE AND EFFECT

WAR IS A TOOL USED TO MAINTAIN AND ESTABLISH STATE POWER. IT SIMPLY ISN'T ENOUGH TO TAKE AWAY THE BOMBS, BECAUSE THE STATE WILL FIND OTHER TOOLS TO EXERCISE CONTROL. PEACE CAN ONLY BE ACHIEVED THROUGH A TOTAL SOCIAL CHANGE, WHERE THE POWER STRUCTURES AT THE ROOT OF THE PROBLEM ARE DESTROYED

THE FORMS OF OPPRESSION THAT EXIST ARE ALL INTERLINKED. YET OPPRESSION ITSELF IS A PRODUCT OF POWER: OPPRESSED / OPPRESSOR

WE MUST REMOVE THE CAUSE OF OPPRESSION, NOT JUST ATTEND TO THE EFFECTS

PEACE THROUGH ANARCHY

ISOLATION IS THE FIRST ENEMY

COMMUNICATE

ANARCHY AND PEACE? NEVER WORK, MATE. EVERYONE WOULD RUN AROUND KILLING ONE ANOTHER." HEARD THAT ONE BEFORE? PEOPLE DENYING THEIR OWN STRENGTH TO CHANGE THINGS? TOO MANY AMERICAN COP SHOWS AND POLICE 7 PROGRAMS RAMMED DOWN OUR THROATS TELLING US THAT WE CAN'T LIVE TOGETHER UNLESS THERE'S A WHIP OVER OUR HEADS. TOO MANY SCANDAL RAGS LIKE THE SUN AND THE DAILY MIRROR, TOO MANY POLITICIANS SPOUTING STATIONARY DRIVEL. TOO MANY PEOPLE WITH VESTED INTERESTS IN KEEPING US ISOLATED FROM ONE ANOTHER SO THAT WE DON'T SEE THE TERRIBLE RIP-OFF OF OUR LIVES AND OF THIS PLANET THAT IS TAKING PLACE. TOO MANY PEOPLE WANT TO KEEP US BLINDFOLDED TO THE REAL CAUSES OF POVERTY, POLLUTION, WAR AND VIOLENCE, SELLING US THE LIES OF "INEVITABILITY" AND OF THE BASIC HUMAN FAILURE OF BEING ABLE TO LIVE TOGETHER.

1/ WAR IS NEITHER NATURAL NOR INEVITABLE: IT IS A HIGHLY ORGANIZED FORM OF THEFT BY THOSE IN POWER, ROBBING US OF THE ABILITY TO REASON, TO SHARE, TO RUN OUR OWN LIVES AND FINALLY, TO LIVE. IT IS A PRODUCT OF THOSE WHO WISH TO CONTROL, AND WILL CEASE TO EXIST WHEN PEOPLE REFUSE TO LET OTHERS RUN THEIR LIVES ANYMORE

2/ WE ARE BASICALLY SOCIAL ANIMALS. BY CO-OPERATING TO ACQUIRE THE MEANS OF SURVIVAL, RATHER THAN COMPETING FOR RESOURCES AS WE DO AT PRESENT, THE INTEREST OF THE INDIVIDUAL IS SERVED IN CONJUNCTION WITH THE INTERESTS OF THE COMMUNITY BY COMPETING/DIVIDING/PROTECTING RESOURCES WE CREATE NEED. BY SHARING WE OVERCOME IT

THE 'ANARCHY' THE MEDIA SELLS US IS ONE OF CHAOS. NO-ONE WANTS TO ADMIT THAT WE DON'T NEED THEIR CONTROL. THE VESTED INTERESTS CAJOLE/HARASS/ABUSE/MISINTERPRET/SLANDER US INTO SILENCE. AFTER ALL, WHO'S GOING TO WANT TO WORK IN THEIR FACTORIES IF PEOPLE DECIDE TO RUN THEM THEMSELVES; WORKING TOGETHER, SHARING THE BENEFITS? THINK ABOUT IT, AND YOU'LL REALIZE THAT IN THE WORKPLACE WE DON'T NEED BOSSES TELLING US WHAT TO DO. WE CAN ORGANIZE THE JOBS OURSELVES AND NOT GET RIPPED OFF BY THEIR COMPETITIVE CON. STUFF THEIR PROFITS, WE ARE ONE FAMILY ON THIS PLANET AND WE NEED TO WORK TOGETHER. THE RESOURCES BELONG TO US ALL

ALL THE PROBLEMS WE ARE FACED WITH ARE LINKED WITH POWER. THE POWERS OF INSTITUTIONS AND THE LACK OF POWER OF INDIVIDUALS. BUT REVERSE THE TABLES AND WE REMOVE THE SYSTEM OF POWERLESSNESS WHICH IS THEIR REAL PROBLEM. WE'VE BEEN TOLD ANARCHISM IS AN IDEALISTIC GOAL, BUT THE REAL DREAMERS ARE THOSE WHO BELIEVE THE WORLD CAN CONTINUE ON THIS RACE TO OBLIVION. BE REALISTIC... DEMAND THE IMPOSSIBLE. THE FUTURE IS OURS

BARABBAS-RECORDS

LP's 7$ + P&P: (2$)

KAAOS: RISTIINNAULITTU-LP
YALTA HI-LIFE: SAMPLER-LP (TERVEET KÄDET+ VARAUS+ÄPÄRÄT+AIVOPROTEESI+KAAOS+ KANSANTURVAMUSIIKKIKOMISSIO)

EP's 2$ + P&P: (2$)

KUOLLEET KUKAT: ISOVELI VALVOO
MELLAKKA: EI
RUTTO: ILMASTOITU PAINAJAINEN

FINNISH HARDCORE AT ITS BEST!!

BOX 483
90101 OULU 10
FINLAND

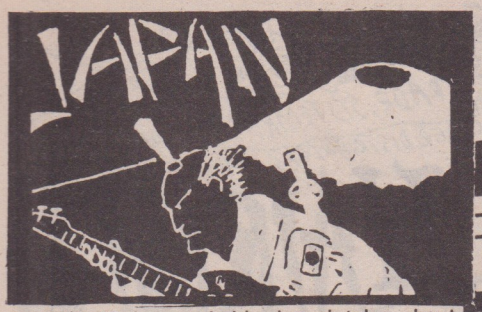
PLEASE PAY IN CASH

WILL TRADE/SELL

DEZERTER EP's

WRITE:

ELIZABETH CHODOROWSKA
43-300 BIELSKO-B
UL. SOBIESKIEGO 198/1
POLAND



TOKYO-You've probably heard tales about how crowded this city is. Well, those tales are true. I really feel boxed in living here, but then again, I learn to be tolerant of the noisy neighbors, and hopefully, they're tolerant of me. All right, onto some of the happenings of late.

Members of GAUZE have found a new place to hold gigs. It's in a strip club called The Theatre New Modern Art down in the seedy area of Shinjuku Sanchome, where one can find Tokyo's largest collection of gay clubs. Let me digress a moment and tell you all about GAUZE. Firstly, they're one of Japan's pioneer hardcore bands since four years back. Secondly, they've never been recorded except for some live tracks on the Outsider Lp from City Rocker label. But soon an LP called Fuck Heads will be out on ADK label. Now, back to the gig.

Unfortunately, too many little problems fucked up the Dec. 1 gig. Problem 1 had to do with the draw (about 30 people showed), since earlier that evening there were 2 major gigs in other places. Other problems included having a second rate PA and little time to set it up. No sound check. Only two (oops) mikes on the drumkit, snare and kick. Oh well, it was a fair gig though all in all. My band, NO LIP, debuted that night. We play punk. Not strictly hardcore or thrash or post punk or whatever--just all that is punk. A little thrash, some poppish numbers, even a bit in the hard rock vein. No metal.

Next was TOTSUGEKI DANCE HALL. They're kinda, I don't know, R&B stomp?!! It was rock, danceable, not too fast with some catchy riffs. After that was MR NAGASHIMA'S PERFORMANCE. Real weird wailings from a sax, bass, and drums. Halfway through the set I left to go home cause I was too tired having been in the mountains earlier that day to meet the in-laws. So I missed seeing KYAH, but was told later that the soundman had them sounding awful. Shame; I've seen them twice before and they really are good. Four girls playing fast '77 punk. But the thing I like best, they don't try to be cute or any of that shit. After that was MOODY BEAT. I can't tell you about them because I never heard of them . Sorry. Anyway, every saturday night now, the aforementioned hall will hold gigs...so if you're in Tokyo...

Other news: Did GISM break up or what? Guitarist Randy Uchida has a metal foursome called R.U.G. now, and vocalist Sakevi has an overpriced LP called VIVA ANGEL out. It costs $12.50. ZOUO broke up, and vocalist Cherry is forming a new band. No details yat. And the Holdup Omnibus comp EP is out after literally months of delay. OK, onto another gig while it's fresh in my memory.

In the Rokmeikan Hall: first band was ROAD WARRIORS, a basically metal group, but fast and uplifting with minor chords and a lot of choruses. Really good and well-performed, and I don't like metal much! ex-BAWS drummer Wantan played bass, and ex-G-ZET bassist Keigo sang. He seemed a bit angry since only a few people were dancing. You can't have everything perfect. Next up, G-ZET, with

AUTO MOD

NO LIP

Tam/ADK

GASTUNK

ROAD WARRIORS

a new bassist and vocalist. The music changed a bit too, more in the post punk vein. And the new singer can really scream, in quasi- psycho motion. She really adds some color to them. Then GASTUNK attacked the stage with their own brand of metal thrash. Former singer Yutaka, it seems, was fired. So now ex-EXECUTE singer Baki is with them, and he's still wearing make-up just like the old days. They still shred though, and are planning an EP to be out on Dogma/City Rocker sometime in '85. I can't give you a decent report on the last band that night, AUTO MOD, since the singer tried to cut a chicken's head off with a circular saw. He didn't do it though because someone backstage pulled the plug, but the chicken died of a broken neck anyway. What a fucking asswipe! The fucker ranks with OZZY to me, and I hope for his safety he never meets me when I'm drunk. Sober, I can speak rationally. But drunk and pissed off is another story. Anyway, AUTO MOD are drums, guitar, bass, sax, keyboards, and one sadistic singer. The music is post punk and really odd when they all play in the high octaves. But get a new singer, OK?

Lastly, GAUZE were supposed to play, but drummer Hiro didn't show up, so they were in a shitty mood. I was in a bad mood myself, and almost got into a violent confrontation with GAUZE, but our friends (thank you) held us back till our respective tempers cooled. True friends indeed. You ought to try it sometime. Instead of jumping in to help your buddy, jump in and hold him back (on both sides of the fight).

I know, I know. You keep reading about the great records coming out of Japan, and wonder where the hell you can get ahold of them. Well, I don't know. Everytime I read a good review of a band or record, I show it to the band and label in hopes that they'll realize how much the West wants a part of the East. So, here's an indie report: Dogma/City Rocker are doing quite well with Dutch East, so if you want records on that label, ask DEIT. AA Records will be shipping to Western distributors soon. But they need more money to do more pressings , so it will be a while. Holdup Records are in financial troubles too, so...Tam at ADK label says he'll be doing extra pressings from now on in order to accomidate the international scene. Jha Jha & Minoru of LIP CREAM plan to start a new label, Dynamight. They also want to tour America (specifically the Eastern Front, since "we're an eastern band"), so I hope they realize that they will have to get their music into your ears before a tour of the States becomes a reality. And there's also so many one-off labels to think of too. The best way is to have Japanese bands on International comps (like MDC's and Pushead's). It's one possible way to beat the high pressing costs here. Are there any other countries with high pressing costs? I thought so.

OK, I've rambled enough. Hannah is no longer with us in Japan, and I guess Gio will be taking over the reporting for the Kansai scene. I'm stuck in polluted Tokyo, choking on the photo chemical smog, and wish everyone who wanted a copy of U.N.K.O. (my zine) and didn't get one to send me an address on a postcard. My files are a bit unorganized and the postal "service" likes to lose things sometimes. OK, apoligies accepted? Thank you.

Roger Armstrong/ Hi-City Honancho 201/ 2-11-10 Horinouchi/ Suginami-ku Tokyo T166/ Japan

introducing.....a new cassette compilation, THE

DEFORMED (england)
Active Ingredients
Psycho Urbicide
RED BERET White
KnoCkabouts Pigs
UnexpeCted HOmO
U.S. Distress piCniC

HERE'S WHAT YOU GET!

-recorded on TDK tape
-16 page book with information on bands
-very fast service!

VOTE NO! in '85'

compilation tape.

AND MORE!

**H.C. Bands

Send your tape or write for information on future compilations.

Only $4.00 postpaid
$5.00 Overseas

To:

MOTHERS COMPILATIONS
P.O. BØX 687
RANDØLPH, MA.
02368

Include SAE for a free list.

BULLSHIT DETECTOR TAPES

Buka i urlik/comp. tape inc. Necrophilia, Herpess Distress, Solunski Front /Sep, Okt, 83/26min

new release.....

Distress/1st ep tape, Oct 21 22, 84/10min.

Solunski front/ live at Beograd 'Pinki' Oct 12 85/ 25min.

The last alternative/ new hc/punk compilation with UBR, Solunski front, Necrophilia, Quod Masakr etc: comes with info sheet+ sticker.

Sorry we've got only 060 cassettes at the present.

Please send/USA $5/EUROPE $4/

The price inc. p and p by air mail.

add/ G Obradovic 43 Strahinica bana st. Beograd 11000 Yu

nite.

NJF

7 inch • four songs

SEND $4 canadian TO:

11-67 gloucester st.
toronto ontario
canada M4Y 1L8

P. TUOTANTO

PUTTING FINLAND ON THE MAP

FINNISH HARDCORE AS IT'S BEST:

MELLAKKA - Ei... EP
KUOLLEET KUKAT - Isoveli EP
MASSACRE - Tuho EP
ABORTTI 13/PYHÄKOULU - EP
RATTUS/RIISTETYT - live tape

prices: EP's $3.00 postpaid
tape $4.00 postpaid

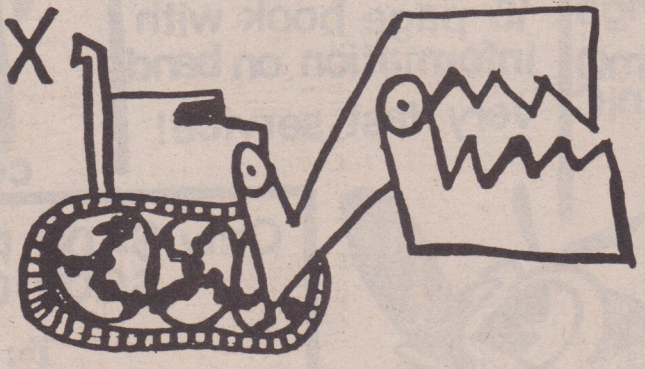
P. Tuotanto
Box 69
40101 Jyvaskyla 10
Finland

If you send a registered letter, please put my name (Voitto Vasko) after P. Tuotanto. Thanks.

CASH ONLY!!

FROM NYC

KILLDOZER 85



THERE'S NO MISTAKING QUALITY

15 SONG LP OUT NOW ON LUCHA LIBRE RECORDS

Hi, this is a short report to let you know what happened in Santos on December 22nd. "Dezembro Nagro" was the name of the gig which brought punx and bands from several localities together. The heat was strong and many punx made good use of the local beaches before going to the show which began at 10 pm. After a small delay, two heavy metal bands opened the show. After that sickening and boring metal overdose, everybody was waiting to hear the Rio band - people really liked and danced to the attack of the DESORDEIROS! Fast and high-spirited, their hardcore style was much appreciated. It was the first time an HC band from Rio played a gig here in Sao Paolo. The next band was COLERA. A strong appearance by these three guys (who will put out an LP in January), showing their new and old punk stuff with much power. Minutes later, we were shaking our bones listening to a new band called LOBOTOMIA. This Sao Paulo band really surprised me with their excellent thrash sounds on their debut show. Really fuckin' great!!

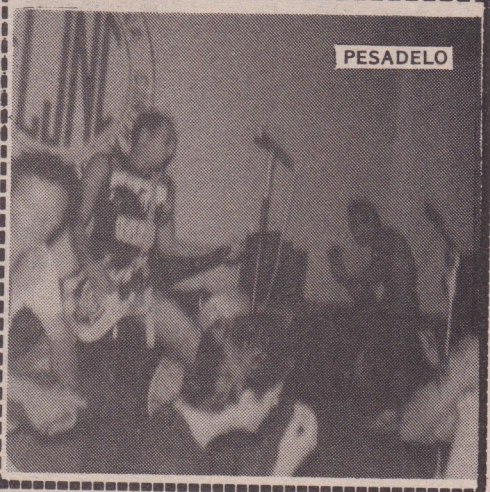
Fast, loud and noisy were the sounds of the guys of ARMAGEDDON. Their powerful stuff is the new force of the HC in Sao Paulo.

Hey, laugh! It's time for GAROTOS PODRES (ROTTEN KIDS). This Oi band from A.B.C. area has good stage presence, with good vocals and lots of humor. Their music is pretty fun, with lots of rhythm. Great! Next, the PESADELO (from Santos) took the stage. I can't say that this three piece band is a very creative group, but they are positively the most crass and chaotic thrash I've ever heard in this land.

It's the turn of LEPRA (LEPROSY), another three piece band from Presidente Prudente (a city 600 km from Santos). Although not innovative, their punk rock style was very well done, as was VIRUS 27 (Sao Paulo), the final band to play that night.

At this gig, people generally had positive attitudes, each one respecting the musical preference of others. The old animosity between A.B.C.'s punx and Sao Paulo's wasn't present. Hardcores, punx, Ois and more were yelling, united against their common enemy: the system. Was it a prelude to violence's end and people working together in the future? Let's hope... Hudson/ R. Gal. Vicente P.D. Coutinho, 172/ V. Elida, Diadema, S. Paulo/ CEP 09900, Brazil

Photos by: Genivaldo/ Lute Ou Vegete zine/ Caixa Postal 774/ CEP 11.100 Santos/ SP/ Brazil



DIA 22/12/84 — O MAIOR SHOW DO ANO — AS 20:00 hs.

DEZEMBRO NEGRO

Encontro Nacional de PUNKS pela União e Conscientização de Luta

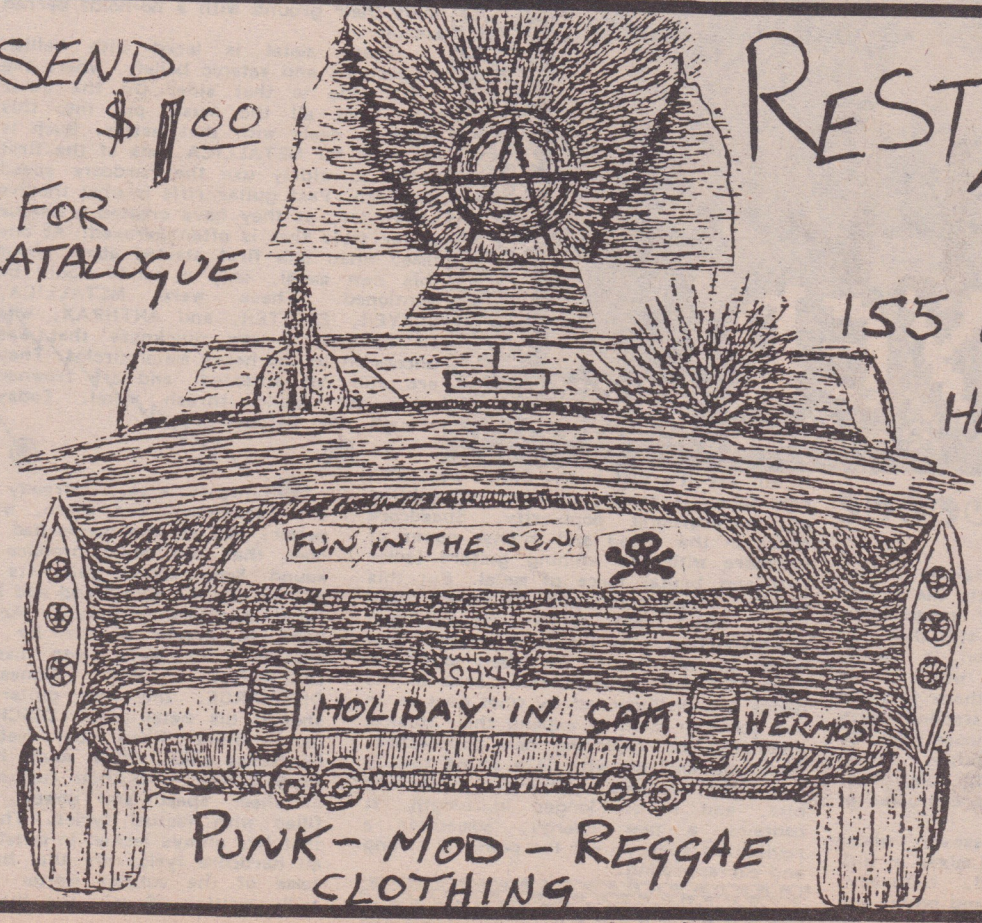
C/ PARTICIPAÇÃO DAS BANDAS

Pesadelo - Lépra - Cólera - Trava - Ultimato
Desordeiros - Armagedon - Garotos Podres
Descarga Suburbana - Atmosphere
E MUITO MAIS NO

E.C. JUVENTUDE NOVA CINTRA

AVENIDA BRASIL No 1788 — MORRO NOVA CINTRA
(Onibus Circular 53 - Na Rodoviária / Canal 2 ou Carv. de Menoonça)
— SANTOS —

SEND $1.00 FOR CATALOGUE



RESTYLE TOO
155 PIER AVE
HERMOSA BEACH
CA 90254
(213) 379-1706

PUNK - MOD - REGGAE CLOTHING

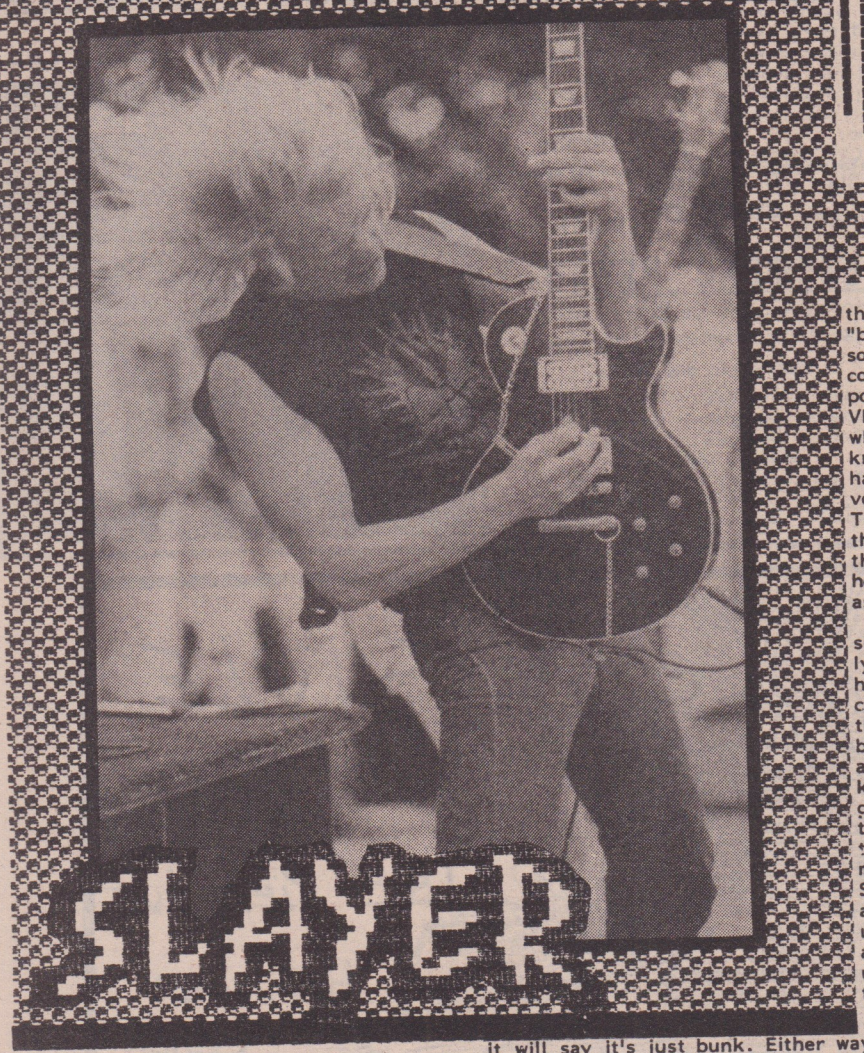
SPEEDCORE

by PUSHEAD

"Fight Fire With Fire"-METALLICA
Do unto others as they have done to you
But what the hell is this world coming to?
Blow the universe into nothingness
Nuclear warfare shall lay us to rest
Fight fire with fire
Ending is near
Fight fire with fire
Bursting with fear

We shall all die
Time is like a fuse, short and burning fast
Armaggedon is here, like said in the past
Fight fire with fire
Ending is near
Fight fire with fire
Bursting with fear

Soon to fill our lungs the hot winds of death The gods are laughing, so take your last breath



An open field of earsawing noise, featuring sounds that stimulate the senses yet still put in categories for one to follow or not to misinterpret. Yet still they do. Regardless of what direction is taken, there will be a label for which it is identified with; that's why there is radio with many varities of stations with something for everyone to choose from. So now another title, another label, another... It's the same old tale. Yet, maybe this can help with the confusion of this subject matter.

"Speedcore" is the crossover, where what's known as heavy metal mixes in with the hardcore punk sound. Naturally, metallers will say it's metal, and punks will say it's hardcore, or those who just ignore it will say it's just bunk. Either way, this new sound is rapidly growing and gaining an underground popularity. Speedcore mixes in the speed and intense power of hardcore with the whining guitars (solos too) and brutal force of metal. But this metal is a new breed; not the standardized heavy metal that is so imitated and miscategorized, where performers and bands become "mega" for labels to attract sales. On the hardcore side, some of the bands are disillusioned by what goes on in the scene or wish to expend their musical knowledge by exploring new approaches. What you end up with is a sound that is fast, raw, furious, packing a crunching bite, and a bit longer in length. It contains a new energy, sometimes a revitalized energy, yet the power is strong and ear-appealing.

Into the depths of this speedcore, there are strong influences of what's called "black metal" or "death metal", where the sound is raw and grinding, and sometimes contains a lot of speed. The band that popularized this form of music is called VENOM. They are a 3-piece from the U.K. whose brand of satanic madness is widely known. VENOM pack a sheer wallop with hard-edged guitar sounds, growling vocals, and deep bass and drum velocity. There are many VENOM imitators, but once the original has been created, it's time for the others to be original, bacause VENOM holds their ground with a no-holds barred assault.

Black metal is laced with hellish suggestions and satanic beliefs, where the lyrics ride to that side. On the other hand, not all the music put into this category deals with that matter. Such is the case for METALLICA, one of the first bands to widely use the hardcore speed approach. Fast guitar riffs is what they're known for, as they have created a unique guitar style that is often xeroxed! At one time, when talk first started about about this new metal, only 4 bands would be mentioned. These were METALLICA, SLAYER, EXCITER, and ANTHRAX, who all featured a raw quickness that was uncommon in the heavy metal circles. They are still not accepted, and are frowned upon for being thrash metal. Today though, that list has grown.

Hardcore wise... already the speed and combustion was there, with lots of power. Not all the bands had it, but the ones that did could produce an insane sound. Soon, second guitarists were added to beef up the sound and add leads to the rapid hardcore structure. Actually, the band to create a stir by doing this crossover of metal into hardcore was DISCHARGE. With Bones leaving DISCHARGE, the new guitarist quickly showed his metal roots. DISCHARGE is a band quite liked by metallers and hardcores alike. Their sound has inspired many bands, with their turbulent display of sheer speed and power, yet always filled with factual lyrics. That's a part that has always lacked in metal. True, not all hardcore lyrics are that brilliant, but some of the subject matter in metal is sadly written. Surely it's the music that

EXODUS

Photo by Chris Roomian

draws the audience. Recently, lyrics by METALLICA and SLAYER, amongst others, have taken different insights into the problems of the world. Could this continue??

Speedcore...what classifies a band under that lebel? Well, nothing really. Since it's not the name, but the music. There are no specifications, except possibly that it's fast. Not generic thrash, but a more stretched out, structured approach. Here's a run-down of some bands worth looking into...

SLAYER. Known as the fastest metal band in the world, lightning fast changes that haul electrical currents worth. Live, it's a blur, as the speed SLAYER delivers gets zoomier each time. Real nice guys form this band and have a positive charisma. Their main desire is to play fast.

ENGLISH DOGS. A band known to be imitators of the G.B.H. style until their new 12" hacked its way out. It's laced with quick guitar pieces and gritty chaotic attacks. Could be a hot up-and-coming band at this speed.

GISM. Hailing from Japan (where a lot of bands have that thrash metal sound). This outfit sports growling vocals with distorted guitar whines and leads. Interesting and powerful, but it's too bad they broke up. The guitarist formed another band called R.U.G., but they're not as powerful.

MEGADEATH. Features Dave, original guitarist of METALLICA, and the main attraction of this band. Fast guitar-playing is the name of the game here. Kerry King of SLAYER used to be part of this acceleration.

CORROSION OF CONFORMITY. These North Carolina hardcores aced in some metal licks with their already intense raw sound, combining metal ferocity with hardcore aggression.

EXODUS. The No. 1 thrash metal band in the Bay Area. Fast twin guitar action with gruff vocal action. Soon to have a release out. The excitement at an EXODUS live show is so extreme,,,heavy thrashing and stage diving.

POISON IDEA. Portland's own, along with FINAL WARNING, pack an awesome display of fiery rhythms with good guitar work, easily making the crossover. Tom's string work is ground out ferociously, as Jerry's vocals hoarsley shout out the melodies.

DARK ANGEL. From West Germany. Explosive power in tight-packed speed blitzes. Thrash style drumming with vocal diversities. Strong leads in tormenting rage, well thought out structures in the same vein as SLAYER. This is one of the new breed to watch for.

HELLHAMMER. From Switzerland. Raw, uncompromising attacks of feverous combustion. A 3-piece in the vein of VENOM with twice the speed. A so-called metal band that sounds hardcore, grinding guitars, and harsh vocals. Only one release by this band. Broke up and 2 members formed CELTIC FROST, who continue in the HELLHAMMER tradition. Dark, fast, and intense, but with more depth. Speed guitar wailings really excite this sound.

POSSESSED. From the Northern California area. Strong similarities to SLAYER, but ultra- fast and intense. This band hurls sonic drivings into smashed, dark melodies. This is a band to check into. Awesomee!

RAW POWER. From Italy. Fast thrash attacks with twin metallic guitar velocitiey. Toured America and showed their metal/thrash stance. An incredible combustion of sheer force.

WARFARE. From England. Fast drumming and quick-paced, but not thrash like SLAYER or POSSESSED. Heavily VENOM-influenced, but more of a hardcore charge than a death stance. Very enjoyable, up release.

SODOM. From West Germany. Crazy metal thrash influenced by VENOM or SLAYER, yet unleashed and wild. Snotty vocals even up this raw, piledriver. New LP should melt your skull.

The EXECUTE. From Japan. Tight, fast thrash beats with metallic guitar structures. One of the best speedcore type bands in Japan, packs a wallop with each rhythm. The Japanese speedcore assault is loaded with high velocity stormtroopers. Besides the heavyweights GISM, there are ZOUO and MOBS, who are very similiar to GISM with whiny guitar leads and gruff vocals, the CLAY, who are more DISCHARGE- influenced, and the metallic pounding of G- ZET. All these bands were featured on Great Punk Hits LP.

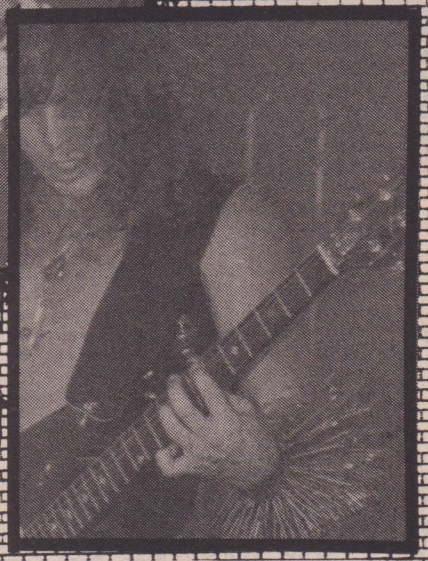
ZOETROPE. From Chicago. Thrash metal at its finest. Play gigs with hardcore bands and still deliver a sonic beset. Strong following growing.

VOIVOD. From Canada. This band blows your socks off. Growling vocals with raw, maniac slices of quickness and power. The band that can turn punkers into metal lovers. Superb LP release out, and 2nd due out soon.

BULL DOZER. From Italy. Very intense VENOM sound, yet clean. Tough vocals and severe guitar work. Their 7" is rare.

IRON ANGEL. Wild thrash metal barrage from West Germany. Laced with deathly overtones. This band is another from the wicked German speedmetal explosion, which includes LIVING DEATH, whose LP is excellent, and DESTRUCTION, also with a killer LP.

slayer



Other bands to check into are BATHORY from Sweden, GENERAL DISASTER from the U.K., SACRED BLADE from Canada, and there are many more I'm forgetting. Plus, all the hardcore bands who you already know of, who indulge in the blistering of your ever- loving eardrums! Then there is also that maniac division of speedcore which involves the wildest on the insane. This includes the chaotic mayhem of bands like DISORDER, CHAOS U.K., and Japan's OUTO, who crazily torture their guitars in distortion and constant fury. These bands sharpen their point fast, as the madness erupts.

Is this an evolution or a revolution? Before there was punk or hardcore, there was rock'n'roll, which got diversified into hard rock, pop rock, and later heavy metal. But when so- called heavy metal first surfaced, it was an underground movement, and accepted by few. The sounds were raw and vicious, especially for the time period of the early '70's. The bands that worked there were way out of the underground into the airwaves were JUDAS PRIEST, the SCORPIONS, and AC/DC among others. With AC/DC's first American Release, High Voltage, it was labeled as a punk rock record to fit in with the growing trend of raw music associated with punk, like the SEX PISTOLS, DAMNED or DEAD BOYS. And it sold. With their next U.S. release, Let There Be Rock, it was obvious that this dawning of heavy metal, there was also the dawning of punk, still young and underground... every bit as underground, still creative with power. Through mutual agreement (don't ask me by whom), the punks hated the metallers and vice versa. Perhaps it was the length of the hair and the differences in rebellions. As heavy metal grew, it evolved into different phases. Soon, bands like JOURNEY were heavy metal. It got so everything with a guitar lead was metal. Punk was doing the same as the new wave/punk battle was created by the media, to hide their fear. So, soon the B- 52's and DEVO were punk rock. Then something stagnated in punk, and hardcore was born, quickly sweeping the world with fast, split- second songs. Punk people bailed, since they didn't like this hardcore. It was even more angered and raw, with much more depth and meaning. So, while all these ridiculous classifications were going on in the heavy metal world, there was another underground forming, largely due to a band called MOTORHEAD (who have been around for years, but only recently being accepted). They produced a raw, savage sound, equal to the early hardcore sound. Some HC bands listed MOTORHEAD as an influence. With the eruption of DISCHARGE in 1980, and their speedy, thrash MOTORHEAD sound, things started to change, as hardcore got a bit meatier and faster. And in metal, notice was being taken, as that HC energy crossed over, like the raw metal energy had crossed into hardcore. Soon, the new generation of bands evolved, with VENOM, who stuck an almost too intense raw sound at a time which it was unheard of, and the U.S.A. hardcore explosion with the likes of the FARTZ, S.O.A., MINOR THREAT, NECROS, and more, to the U.K. with bands like G.B.H. These bands inspired an entire wave of craziness in both metal and hardcore worlds.

Soon, the crossovers started. But as hardcore was totally strong at one point, and metal was generic, something happened, and hardcore fell a bit with some generic sounds as the next wave of metal came. Now the sound is a thrash metal beat, fast guitars, and high- paced drumming, usually unheard of in metal and still unaccepted. In hardcore, most songs were short, no guitar leads, just split-second madness. This new metal incorporated some of these aspects, but the leads were different... speedy and part of a song, not special solos. Hardcore songs got longer and meatier. A noticeable change was happening. Hair got longer. An invalid point, but it wasn't the "fashion" to be hardcore. It became what you are. And hardcore people started listening to metal. As apparent in metal, where DISCHARGE became accepted, just the start. Now the crossover has happened and the 2 underground energies are colliding. This is speedcore. There still is hardcore and metal, but in a general sense, the ferocity and quickness brings a unity for those who enjoy it.

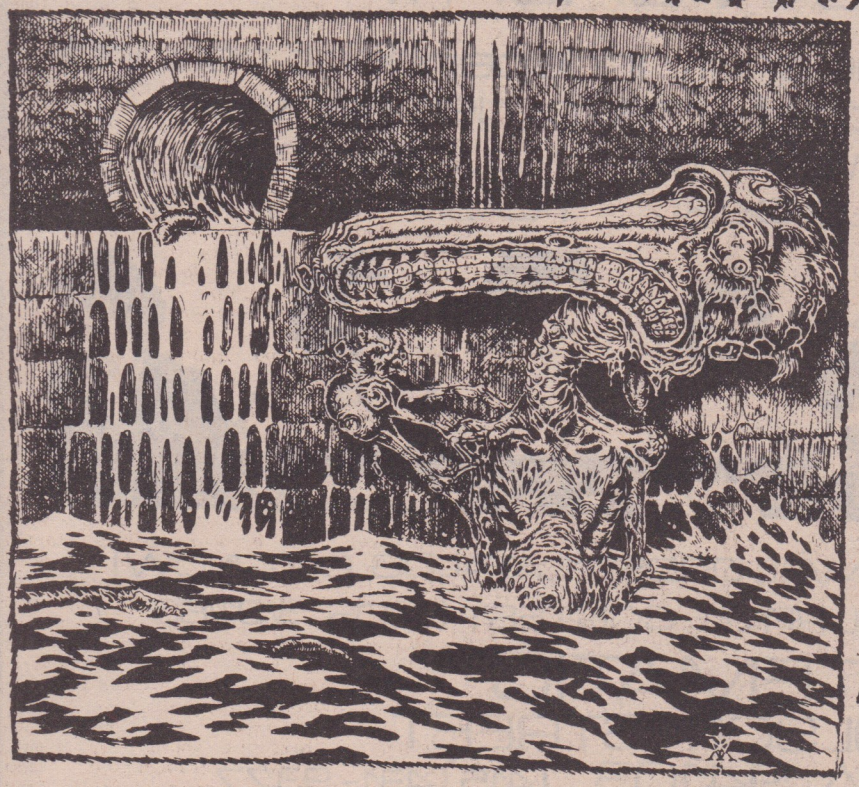
The live thrash metal shows are similiar to hardcore shows. Up front, extreme speed headbanging and fist-lunging occurs song after song. Good shape to be in to complete this task, as sweat billows off the forehead as these maniacs excite to the speedy beat. I've seen bangers knock themselves out in total intensity. There are thrash areas where all maniacs flailers erupt. It's different than hardcore, more bunched up and unorthodox. And heavy stage-diving is common. Imagine all those headbangers with bodies landing on their bobbing noggins. Non-stop this goes on for minutes, since the songs are longer...evident when a band like SLAYER takes their incredible "Chemical Warfare", which clocks in at over 6 minutes, play it twice as fast, and the crowd is uncontrollable. A band like SLAYER also encourages the energy and always approaches it with a fun, positive attitude... not a "Don't bang into me, I'm the star" type. You can see the excitement as they storm through a lightning set.

Speedcore is the core of the speed, no matter what label you use for the music. Fast and aggressive, you'll be knocking your body as ferocious sounds scorch the decibels. Check into it; you'll listen to be entertained. It can affect your lifestyle, your dress, your speech, your attitude, and your thinking. So, how you feel and act can reflect the music you enjoy. Those who indulge in speedcore flailings are far and few between. Not necessarily do all agree on the same topics or lyrics, but the music enchants them all. Without noise, what would the world be... a silent dream?

Not all information is here. This is just a short display for those who are interested. Factual accounts can differ, but the music exists, and that's what matters. It's not what you are, but who you are. Enjoy--brainmashers everywhere. Also, watch for Powerthrash fanzine... looks to be good!

From Italy...with love

RAW POWER



NEW ALBUM now available!

2nd US Tour coming soon
Booking info: 714-620-6265
DISTRIBUTION: Toxic Shock
Rough Trade Systematic
Important/Caroline/Midnight
Greenworld/Dutch East India

TOXIC SHOCK RECORD LABEL

ALBUMS: $5 postpaid in the US
RAW POWER "Screams from the Gutter"
DECRY "Falling"
BARRICADED SUSPECTS compilation
(18 bands plus fanzine)
SEVEN-INCHERS: $2.50 postpaid
ZIMBO CHIMPS (on Budget Ranch)
MASSACRE GUYS "Behind the 8 Ball"
RED TIDE "Kelp and Salal"
PEACE CORPSE "Quincy" (bone vinyl)
MODERN INDUSTRY "Man in Black"
NOISE FROM NOWHERE comp (red wax)
T-SHIRTS: $7 postpaid S-M-L-
RAW POWER (LP cover 3 colors)
DECRY (LP cover on neon pink)
PEACE CORPSE (Pushead's Quincy)
NOISE FROM NOWHERE (penis man)
SPECIAL OFFER: Buy any 2 records get one FREE. LPs & 7"s only.
(spend $10 get $5 in free wax)
(foreign orders add $2 P&H)

TOXIC SHOCK

BOX 242 POMONA CA 91769

OFF THE PAGE AND IN YOUR FACE

Hardcore like you've never seen it

LOUD 3D

SEE: Reagan Youth - Stranglehold - DOA - Sado Nation
Cause for Alarm - Verbal Abuse - Die Kreuzen - TSOL
Dead Kennedys - Circle Jerks - Fuck Ups - Black Flag
Crucifix - Battalion of Saints - M*D*C* - Toxic Reasons
Minor Threat - MIA - Youth Brigade - Riistytet - Fear - FU's
7 Seconds - Raw Power - Lewd - Target Video

3D GLASSES INCLUDED WITH BOOK

OVER 100 Eye-Gouging 3D Photos

Sold only by IN3D
$8.95 for Standard Edition
$12.95 for Collector's Edition
(signed & numbered, 2 glasses)

Send check or money order to:
IN3D, 5841 Geary Blvd.
San Francisco, CA 94121
(outside US send international money order)

Add $1.50 for shipping & handling.
CA residents add 6½% tax.
Foreign or First Class
add $3.00 shipping and handling.

WIN $150 IN RECORDS OR $100 IN CASH !!

SYSTEMATIC - The truly independent record distribution network & mail order service needs a logo. So, we're turning it over to those who know us best - YOU!

DETAILS IN OUR FREE MAIL ORDER CATALOG OUT NOW!
WRITE OR CALL - HURRY! - CONTEST ENDS 3/31/85

SYSTEMATIC
1331 FOLSOM STREET
San Francisco, CA 94103 (415) 431-9377

RED Table PRINTS breaks mold with Alternative T SHIRTS

NO BULL!

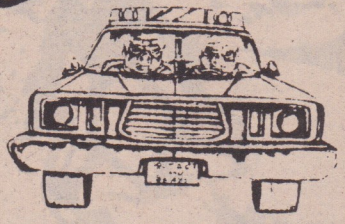
¡VIVA NICARAGUA

SANDINISTA!

DESIGN #1

DYNAMITE Silkscreening

Only radical revolutionary Rare unique & Extraordinary T-SHIRT DESIGNS



Some call him javelina

DESIGN #26

THERE'S NO OTHER ON EARTH LIKE IT.

political t-shirts ? fuckin coo!!!

Say it with distinction

We welcome your own Designs (Some people say we're too political.)

If you want to send us a design or slogan and we decide to print it, you'll get the first shirt free!

FREE SHIPPING WITH YOUR PRE-PAID (U.S. & CANADA) MAIL ORDER

S.A.S.E.

Send a self-addressed stamped envelope FOR FREE MAIL ORDER CATALOG:

Many colors available S.M.L.XL T-shirts $8

Red Table PRINTS

330-A West Uintah #224
Colorado Springs, Colorado
80905

REVIEWERS
(JB) JEFF BALE
(JEL) JELLO BIAFRA
(RF) RAY FARRELL
(LH) LYLE HYSEN
(PUS) PUSHEAD
(RS) RUTH SCHWARTZ
(SS) STEVE SPINALI
(TV) TESCO VEE
(TY) TIM YOHANNAN
(DOG) DOGTOWNE

Send MRR your record or tape for review. If possible, send 2 copies of records (one for review, one for radio airplay). With tapes, only one copy is necessary, but it must be a "for sale" tape to be reviewed. The address is: Maximum Rock'n'Roll
P.O. Box 288
Berkeley, CA 94701

U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S.

APPLIANCES-SFB - "SFB" LP

These guys have been around for awhile and have a couple of records out. Once you get past the singer (who sounds too much like Jello Biafra), you get a pretty good band with lots of different textures. They still sound a little like early BAUHAUS, but the sound here has some rough edges that sort of remind me of the EMBARRASSMENT. (Dog)
(Appliances-SFB, PO Box 55243, Madison WI 53705-9043)

THE ARMS OF SOMEONE NEW - "Burying the Carnival" 12"

Never thought from the cover that I'd like this...but life is full of surprises. It's rhythm machine driven, but has plenty of chutzpah - sort of like SUICIDE meets PEARLS BEFORE SWINE. (TY)

(Office Records, no address)

BAD RELIGION - "Back to the Known" EP

After releasing that ridiculous "Into the Unknown" LP last year, most bands would have broken up and hid their faces forever. But these brave fellows buckle under and come back with this five-song EP that has them on the road to recovery. While nowhere as good as their debut, it's a promising restart. (New band has Greg Hetson of CIRCLE JERKS.) (Dog)
(Epitaph, 1165 12th St., Santa Monica, CA 90404)

BEAT HAPPENING - "Our Secret/What's Important"

This one's a real left-handed gem. Basically, they're a pop band from the Northwest who are saved from the wimpy pop graveyard by a cool and grungy production from Greg Sage of the WIPERS. One side sounds like JONATHAN RICHMAN on acid and the other like YOUNG MARBLE GIANTS punking out. Great! (Dog)
(K Records, PO Box 7154, Olympia WA 98507)

BONE CABAL - "Work/Hollywood Cowboy"

The B-side is forgettable. The A-side would be, too, except the vocals sound like Jello meets Beefheart at the Grand Ol' Opry. (TY)
(Mystic Records, 6277 Selma, Hollywood CA 90028)

BOY DIRT CAR - "Catalyst" cassette

This is a very strange Dada-esque band from Milwaukee who use dildos for percussion and are heavily into pyro. There are even punk and heavy metal bands who ask them advice on how to blow up things on-stage. Music here is slower and more dense than on their first cassette, "Gravel on Urine." Lots of found vocals and scraping metal. (Dog)
(Artweather Communications, PO Box 92181, Milwaukee, WI 52302)

BUDCORE - "What Happens Next" cassette

This label, Mutant Baby, is obviously heavily into garage satire. Raunchy music and equally nasty lyrics are the vehicle for anyone to say anything musically -- a truly democratic form. And BUDCORE certainly exercise their rights. But as the CRUCIFUCKS have suggested, "Democracy Spawns Bad Taste." (TY)
(Mutant Baby, 110 Beverly Drive, Kennett Square, PA 19348)

BURNING WITCHES - "The Sound of the Fury" cassette

I was totally blown away by this one. With the quasi-religious cover drawing, I was expecting some devil drone wank, but instead I was treated to a slegdehammer-style thrash band that is mostly female! Should be a 7" out soon! (Dog)
(Burning Witches, 1733 McAllister #4, San Francisco, CA 94115)

CONGO EELS - "Congo Eels" EP

A big noisy psych sound from this Philadelphia group. The tunes are propelled by a driving sax that manages to stay out of the way when it's important. Put these guys on the same bill as the LYRES, FUZZTONES, and NOMADS and the room would explode in spontaneous combustion. (Dog)
(Jim's Records, 4526 Liberty Ave., Pittsburgh, PA 15224)

DYS - "DYS" LP

Well...forewarned is forearmed. So beware that DYS, like SSD, have changed and , yes, it is heavy metal. And yes, there is a ballad on this record. While far from being the worst metal record I've heard, it doesn't set the world on fire, y'know? I mean, if you're gonna do a goddamn heavy metal record...GODDAMN IT, make it knock down people, make walls shudder and make it have women take their kids off of the streets because of it, for chrissakes! Look, if you need to hear the old DYS, change the speed to 45. (Dog)

(Modern Method, 332 Newbury St., Boston, MA 02116)

DAS DAMEN - "Too Hot for Hollywood" cassette

What's this? A new Australian discovery? A mid-70's guitar band? A neo-Mod outfit? Actually, it's our buddy Lyle Hysen (ex-MISGUIDED) and friends turning in a pretty neat, rockin' set of three songs, except for the offbeat drumming (no, no -- just kidding, Lyle!) Fun. (TY)
($2.50 to Room 821, Hayden Residence Hall, 33 Washington Square W., NY NY 10011)

DEVIL'S NIGHT - "Rest in Hell" cassette

This primitive effort by DEVIL'S NIGHT adds new dimensions to the word "garage." The female vocals veer into psychosis more often than not (which is good), but the slow- to mid-speed offerings here aren't quite as entertaining as they could be. (SS)
($3 to Tony Golon, 12296 McDougall, Detroit MI 48212)

DIATRIBE - cassette

Very impressive political thrash a la CRUCIFIX, but with other cool influences too. Powerful as shit, this band has been working at it. Recommended. (TY)
($2 to Julius Martinez, 5642 Hamill Ave., San Diego, CA 92120)

DROOLING IDIOTS - "Lonely World" cassette

This is their third tape, and no let-down; the first six songs are fine studio stuff, followed by what sounds like a bunch of 4- track and live material. Catchy songs, all punchy, and tightly honed. They should tour. (TY)
($3.50 to 653 Lone Oak Rd., Paducah, KY 42001)

ROKY ERICKSON - "Don't Slander Me/Starry Eyes"

The fog has lifted and ROKY is back. Or has it? ROKY sounds wide awake on this one and he's got his Texas bar band racing to keep up with his nasty vocals. He's sacrificed much of his psychotic edge to get a more controlled sound here, and fans of CREEDENCE rock should snatch this up. The flip is a smoother re-make of an earlier song he did. (Dog)
(Dynamic Records, 91½ Red River, Austin TX 78701)

FADE TO BLACK - "Corridors of Gender" 12"

Let's be charitable here. The best thing this dark, keyboardy band has going for them is that their bass player used to be in NO ALTERNATIVE. (TY)
(CD Presents, 1230 Grant Ave., Suite 531, San Francisco, CA 94133)

FASTBACKS - "Every Day is Saturday" 12"

Seattle's FASTBACKS return to vinyl once again to showcase their solid, chunky pop/punk compositions. Of the four songs here, "Midnight Confessions" and "See and Say" win the top song honors, though the general standard here is somewhat lower than their debut 45 and 12". As always, the plaintive female vocals fit the music well. (SS)
(No Threes, PO Box 95940, Seattle WA 98105)

FILTERING PORE - cassette

A decidedly '60's raunch sound -- '60's punk with organ, rock'n'roll drive, and pop melodies -- all toughened up by strong rhythm guitar work. Live tape, and unfortunately not really mixed. EXOTIC HIPSTERS spinoff. (TY)
(PO Box 1013, San Rafael, CA 94915)

HÜSKER DÜ - "New Day Dawning" LP

What more can be said about these guys--even traditional Rock critics like them. That shouldn't be held against them, though, because they have more brilliant ideas up their sleeves than fifty normal bands, and they can play rings around the competition. Here, they come up with yet another platter full of classics that combine innovative structures, every exciting species of guitar noise, loads of intensity, and diversity of mood. Ace all the way, and "The Girl Who Lives on Heaven Hill" is amazing. (JB)
(SST; contact Hüsker Dü--Box 8646--Minneapolis, MN 55408)

JFA - "Mad Garden" 12" EP

This is where JFA comes back to releasing fast thrash with no apologies, "Mad Garden" is a tribute to the Madison Square Garden in Arizona, a wrestling arena/punk rock club that now sells plants. And I highly approve of the punk cover of the Charlie Brown Show theme. (Dog)
(Placebo Records, PO Box 23316, Phoenix AZ 85063)

KILLDOZER 85 - "There's No Mistaking Quality" LP

This is not the same KILLDOZER from the mid-west that released "Intellectuals..." Instead, this is a debut by an enthusiastic NY thrash band. Give these guys some time and I'm sure they can come up with a psychosis that could rival even the BUTTHOLE SURFERS. Mix equal parts of thrash, psychedelic, country, noise, and ten pounds of mud and you start to get the picture. (Dog)
(Lucha Libre Records, PO Box 1841, New York, NY 10009)

LEPERS - "I Wanna Be God" EP

The LEPERS' latest four-track EP ranks, in my opinion, as their best to date. This band blends a simple thrash style with distinct rock'n'roll elements, and emerge with a treat in their piledriver, "Concentration Camps." While this outfit will win no awards for originality, they deliver their measure of aggro with agility. (SS)
(Unclean Records, PO Box 725, San Springs, OK 74063)

LIBERTINES - "Everybody Wants to be My Sister/Swayback"

A smooth and murky pop single in the area of BIG STAR and RICH KIDS. The B-side wears better over time because it doesn't try to hit you over the head with a hook. With bands like DUMPTRUCK, LOVE TRACTOR, GREEN and now these guys there's an encouraging sign of underground pop bands who don't feel it's necessary to wimp out to be good. (Dog)
(Day One Records, 2416 Losantivalle #4, Cincinnati, OH 45237)

MASTER SICKNESS - "Volume 1" cassette

A lot of one-take, ad libbed lyrics and a variety of musical combinations, too. Wise guy garage stuff. (TY)
($4 to John Midby, PO Box 13762, Reno NV 89507)

MINISTRY OF TRUTH - cassette

Medium-tempo hardcore, launching into fast. Plenty of melody, like early SOCIAL DISTORTION. Catchy songs don't hurt either. I like it. (TY)
(PO Box 3419-113, La Mesa, CA 92041)

MYSTERY GIRLS - "Missing in Action" 12"

A six-song job that's quite enjoyable. Since the vocals are largely female harmonies (two of three band members are femmes), there is a pop "girl group" sound of sorts. But the instrumentation, while still pop R'n'R, has more of a '77 - '79 bite, which makes for a pretty neat combo. (TY)
(Casino, 40-14 Forley St., Elmhurst NY 11373)

NARTHEX STRUCTURE - "Wave Me On" cassette

This band churns out some tuneful SoCal thrash/punk with clear vocals. Yet another unheard-of combo with something to say and a good way of doing it. (TY)
($1.50 to Paul Miller, 5024 W. Wooley Rd., Oxnard CA 93030)

OFFS - "First Record" LP

Misleading title, as they put out three 7"ers and have tracks on compilations, too (Deaf Club, etc.). Early OFFS were the raunchiest band in SF, heavy into VELVET's white noise. They later got 'Funky," and ska predominated. This LP represents their latter period (disappointingly), where slick production and saxophones are up front. Find the 45's. (TY)
(CD Presents, 1230 Grant Ave., Suite 531, San Francisco, CA 94133)

DA OMLITS - "Da Year of Living Desperately" cassette

Thrash garage music (?), cheaply recorded with some bitter- ass lyrics. It's a nasty business, this punk rock, and I think this is the end-result. (TY)
(PO Box 127, Anaheim, CA 92804)

PUBLIC HUMILIATION - "Goonersize" cassette

Claiming to be Orange County's "second worst band," this outfit really is pretty good. While the tape recording quality is garage, they're obviously a pretty tight unit. However, they are a bunch of goofs, with songs like "Killer Pigeons." (TY)
($1 to 3523 E. Ruth Place, Orange CA 92669)

SCRATCH ACID - "Scratch Acid" 12" EP

This has a weird, dense, churning sound that compares with NO TREND and FLIPPER. The singer keeps the band from sounding like a bunch of whiners with his bewildered style. Noisy and fun. (Dog)
(Rabid Cat Records, P.O. Box 49263, Austin TX 78765)

SHOCKABILLY - "Vietnam" LP

Another one from the SHOCK-heads! These guys are to music what Hershell Gordon Lewis is to gore: cheap and great. Besides the fuzzed-out spazz cover of "Born of the Biyou," we get treated to a wonderful cover of "Nicaragua" sung by Ed Sanders. The best thing is the poster inside that chronicles their last tour of the US and Canada that's so strange you'd think they were making it up. (Dog)
(Fundamental Records, PO Box 2309, Covington, GA 30209)

SOCIAL SLUGS - "Bufuin Boys" cassette

Yet another installment in this band's slug-fest, wherein we're slugged and sludged with a ½-dozen oozing, sleazy, garage noise compositions. I think they're pissed about something. (TY)
(Mutant Baby, 110 Beverly Drive, Kennett Square, PA 19348)

SOUTHERN CULTURE ON THE SKIDS - EP

Rockabilly, surf, SLIM HARPO, and more roots music are combined in a pop metaphor. It's fun, just slightly manic at times. Basic rock'n'roll. (TY)
(119B Pine St., Carrboro, NC 27510)

STEPS - "Universal Studios" cassette

Jeff Bale threatened to do this review himself unless I gave this a rave review. So I guess I better.... It's excellent '77-style punk with SoCal '81 tinges, making for some hot, melodic, and tuneful pop-punk. (Jeff...good enough?) (TY)
(Ron House, 120 Country Club Ct., Glendora CA 91740)

STEVE STILETTO AND THE SWITCHBLADES - "Special Club Mix" cassette

We received three tapes simultaneously from these guys, two of which were released last year. This one, though, is typical of their sound, which is driving, melodic punk done at a rapidfire pace - it's really tight and catchy. Lyrics are sort of in a sicko BRUCE SPRINGSTEEN mold. Professional sound. (TY)

(Ray McKelvy, 4554 Tunis St. Jacksonville, FL 32205)

SUBLIMINAL FAULT - "Girls Behind Bars" cassette

Brian Edge sez "soothing after a hard day's thrash," "eclectic." This band has a '75 era garage sound -- audible lyrics, driving rock, pre-punk feel. Can you judge a band by its covers. VELVET's "Pale Blue Eyes" and BYRDS' "Rock 'n' Roll Star." (TY)
($3 to M. Romero, Suite A 1602, 360 E 72nd St., NY NY 10021)

TOILING MIDGETS - "Dead Beats" LP

This is a posthumous release from this experimental guitar band. The two guitarists weave a chiming type of rhythm with burning fuzzed-out leads which, together with rock-solid drumming, beat a lot of English bands to the punch. Mostly instrumental, these tracks should appeal to fans of SISTERS OF MERCY or JESUS AND MARY CHAIN. (Dog)
(Thermidor, 5618 Central Ave., Richmond, CA 94804)

VIPERS - "Outta the Nest" LP

While this is undoubtedly '60's punk revival time, this particular approach leaves me somewhat unexcited. It's on the pop/folk-rock side of the genre, with a little too much cuteness and too many "girl" songs. There are some rough edges (good!), but they're few and far between. (TY)
(348 E 9th St. #10, NY NY 10003)

VOA - "Punk Sux" cassette

VOA address a basic thrash style with loads of spunk , though their songs structures are highly reminiscent of early ILL REPUTE. With added songwriting finesse, these guys could really develop into contenders; that's why I can recommend this tape, and look forward to future releases. (SS)
(VOA, c/o Mike Alessi, 533 W. Loraine St., Glendale, CA 91202)

VOODOO IDOLS - "Temptation" LP

The IDOLS are from Florida and have had a couple of singles out before, most notably "We All Dig Nixon." With this new LP, they blend a disjointed MINUTEMEN-like thrash with a nasty swamp punk sound. They also have a nice way of using a saxophone over the din to create a full-bodied sound. (Dog)
(VeeDee Records, 3907 Sevilla Ave., Tampa, FL 33629)

VARIOUS ARTISTS - "Billboard Vandals" cassette

Four bands share this first release by Depression zine. LATIN DOGS (political thrash) and TOXIC ATTITUDE (garage thrash) are both recorded live at a "lawn party". THE LIPS ARE BACK (older punk) and EDDIE& THE WOLFGANG (garage) round out the release. LATIN DOGS definitely the best of the lot. (TY)
(Bill Board, 909 Upton Ave., Springfield, MI 49015)

VARIOUS ARTISTS - "Phantom Takes" cassette

This is a really quick overview of the SoCal industrial/difficult music scene. You get just about everything on this tape, including psychos like JOHN TRUBEE, DEBT OF NATURE, and BRENT WILCOX to CABARET VOLTAIRE/CHROME-sound artists like PIERRE LAMBOW and RANDALL KENNEDY. Comes in a real classy cardboard package with booklet. (Dog)
(Tranceport Tapes, PO Box 85/436, Los Angeles, CA 90072)

VARIOUS ARTISTS - "We Begin Bombing in Five Minutes" cassette

A good value, this cassette features a clutch of Cleveland bands (CIVILIAN TERRORISTS, LURID, JIPPO, PESTILANCE, and PLAGUE) and just under 30 songs. The sound quality's good, the music even better -- and this tape (as well as future ones in this series) comes with a fanzine, stickers, etc. if you send... (SS)
(...$1.35 to No Fun, PO Box 448, Lakewood, OH 44107)

YOUTH IN ASIA - "Pulling Out the Plug" LP

Yet another eclectic punk band signs on to Mutha Records. This one has an older style, U.S. garage/punk sound, but with elements of metal, pop, etc., weaving their way in. Sometimes it works, sometimes not (especially the electronic keyboards). Different. (TY)
(Mutha, P.O. Box 416, W. Long Branch, NJ 07764)

WORLD WORLD WORLD WORLD WORLD WORLD WORLD WORLD WORLD

ABORTTI 13/PYHAKOULU - split EP

Two finnish bands of very different styles share this one. ABORTTI 13 is a slower, grinding guitar band, although they do play one faster punk song here. PYHAKOULU, on the other hand, is a manic thrash outfit, heavy on shredding vocals. They will be one to watch. (TY)

(P. Tuotanto, c/o Voitto Vasko, Box 69, 40101 Jyvaskyla 10, FINLAND)

Ⓐ SEXUALS - "Be What You Want" LP

The fact that I viciously slagged the Ⓐ SEXUALS for their lyrics to "Contra Rebels" in a recent review helps to disguise that I've always really liked their music, both on the EP and in the offending song. And now that I've learned that I've unjustifiably criticized them for said lyrics, which were apparently meant satirically, I have no qualms about admitting that this is an impressive album combining '77 punk structures, fast tempos, and strong choruses. I apologize for the mistaken interpretation, but the lesson to be learned from it is that poorly-composed satire can easily be misconstrued as dead seriousness. (JB)
(First Strike--P.O. Box 1914--Stn. B--Montreal, Quebec--CANANDA H3B 3L4)

ASOCIAL - "Det Bittra Slutet" EP

Super-gnarly growling and rapid thrash make for a more Japanese- sounding band that a Swedish one. There's even special effects on the guitars, as well as metal leads. Noisecore. (TY)
(Dis-Records, Hakan Aspnas, Langgatan 19B, 77600 Hedemora, SWEDEN)

BERURIER NOIR - "Nada 84" EP

One side sounds like METAL URBAINE gone beatnik with bongos. The flip is an unidentified live recording that's really primitively done and recorded. French weirdness. (TY)
(Rock Radical, no address)

BRIGADES - "Ready Ready Go Punk Rockers" 12"

There's a bit too much CLASH in this band for my taste. Two songs are straight-ahead early-CLASH pop/punk numbers, one is a ska-oriented tune, and another is a punk/dub trip. Remember all that stuff? (TY)
(Rock Radical Records, no address)

CERESIT 81 - cassette

One live and one studio side are revealed by this band of four years age. And quite good, powerful thrash they display. I wonder how many thousands of little-known bands this good exist across the globe. It's a shame. (TY)
($4 to Marcel Fery, Kronbergstr. 6A, 1000 Berlin 49, W. GERMANY)

CARNAGE - "Face the Facts" LP

Could any band intentionally be this bad? On first listening, I thought it was unintentional -- that they're just plain bad. But now I don't know. It's so offbeat, even on the simplest of punk beats, that they've got to be trying to be this bad. Does anybody out there know the answer? Good lyrics, though. (TY)
(Creative Reality, UK)

CORONADOS - "N'importe Quoi" LP

Some records are pretty unmemorable. In fact, I just played this one and can't remember shit about it. No, actually there were a few pretty rockin' moments for this '60's-influenced-yet-more- '77-style band. Pretty poppy though, with the accent on rhythm guitar. (TY)
(Romance Records, 11 Place Saint-Louis, 28000 Chartres, FRANCE)

DALTONS - "Tagada Tagada Voila" EP

This is like tons of early '60's bands that re-discovered '50's rock'n'roll. And like the majority of that era's bands, this one is pretty blah -- rehearsed rockabilly riffs, with R&B flavoring -- but not hot. From France. (TY)
(Creepy Crawl, no address)

DEL MONAS - "Vol. 1" EP
"Vol. 2" EP

Liner notes say these three lasses are backed instrumentally by the MILKSHAKES, though on their Vol. 2 EP (nearly the same front cover as Vol. 1), it shows them posing with their instruments. Anyway, both 7"ers are chock full of great girl-group trash...without sounding self-conscious or too pop. A delight! (TY)
(Big Beat Records, ENGLAND)

EX PISTOLS - "Land of Hope and Glory/Flowers of Ramansk"

Could be CHAOTIC DISCHORD doing a scam of some kind. The cover says "Recorded in 1976," and sounds like outtakes from the PISTOLS' movie. Who knows? Who cares? It blows. (TY)
(Cherry Red, UK)

EXILE IN THE KINGDOM - "Freedom/Total Disorder"

Some pretty neat, catchy punk from England. It's medium tempo stuff, though snappily and uniquely done. The A-side is particularly grabbing, with the rhythms really having a big effect on the ol' toes. I like it. (TY)
(Prophet Records, dist. by Rough Trade)

GAS/NIKUDAN - split EP

GAS is sort of a Japanese SIOUXSIE-in-more-pain-than-usual, with an accompanying hard post-punk backup. But watch out for those rock quitar solos and wah-wah pedals! NIKUDAN (MEAT HUNTER) is heavy on complex structures, high production, and atmospheric hard post-punk. All you "Hardore is passe" BIRTHDAY PARTY freaks will like it. I don't. (TY)
(No address)

HIJYO KAIDAN - "Viva Angel" LP

Hey, Tesco, heard any good "industrial" stuff lately? Well, you're missing out on this one! HIJYO KAIDAN (ESCAPE EXIT) is absolutely bizarre, distortion gone mad. Wild little noises playing havoc with your ears as sometines frenzied vocals splurt out psycho noise. Has the makings of a great soundtrack recording. You know, this went into Tim's trade pile, so you better call fast; it's from Japan to boot! (Pus)
(Alchemy Records)

HUMAN BEING - "ε" EP

This odd release features French post-punk in a sporadically interesting vein. The A-side's brisk tempo and catchy, spare guitar riffing makes for pleasant listening, though the flip moves into a more freeform mode with disappointing results. An original effort, but this band needs much more discipline. (SS)
(New Wave, B.P. No. 6, 75462 Paris 10, FRANCE)

I REFUSE IT - EP

These songs are in a very fast jazz meets hardcore vein: quite an unusual combo, and one that probably requires an appreciation of both genres. Musically adept and quirky as all getout. For the adventurous. (TY)
($3 to Stefano Bettini, C.P. 18104, 50100 Firenzi 18, ITALY)

INSTIGATORS - "Nobody Listens Anymore" LP

Simply one of the finest efforts I've heard in ages, a 5-star rating for those of you who rate. The INSTIGATORS combine such a harmonious charisma in the music they create that the rhythms stay with you, bouncing through your head. Well structured musical slices utilize crafty guitar work, pulsating bass boomage, drum smashings at the right moments, and a very unique vocalist, whose voice travels with the music. Strong lyrical melodies have you humming along in no time. With each play, you'll discover more magic and be totally hooked. The INSTIGATORS are a band to notice. (Pus)
(Bluurg)

INSURRECTION - cassette

Self-examination and resulting rebellion are the lyrical themes of this Down Under band, delivered in a punk/Oi style that's simple but effective. Then, suddenly they leap into a thrasher with a female screamer. Then back to older, traditional punk sounds. I liked the exception the best, but maybe they need the slow curves to set up the fastball. (TY)
($4 to 17/4 Perinia Way, Scarborough 6015, Perth W.A. AUSTRALIA)

JUNK SCHIZO - EP

Quite an unusual record. While it's definitely got its punk and hardcore aspects, there's a lot of originality in rhythms and structure. Apparently, these guys shun the local scene, and it shows in their lack of imitation - the best Japanese record I've heard in awhile. (TY)
(AA Records, 1.11.22 Kikuwu Copo 102, Kameari, Katsushikako, Tokyo, JAPAN)

KUOLLEET KUKAT - "Isoveli Valvoo" EP

Raw, heavy guitar dominates this seven incher with stern, powerful riffs. Not thrash, more of a hard, grinding sound as this Finnish band bites down four meaty melodies with RIISTETYT-type vocals. Turn this up and the distortion zooms out of the speakers. Wild and frenzied, this is a different type of punk release, which still holds that sharp edge. (Pus)
(Rat Poison, available through P. Tuotanto)

KYAH - EP

A four-song, all-female release. The songs are in a snappy pop/punk mode with hyper vocals (the COMES vocalist is soon to join the band). When I say pop/punk, I don't mean in a light sense like, say, TOY DOLLS; these songs are more complex and jazzy, yet maintain a pop structure. (TY)
(RBF Records, JAPAN)

LONG TALL SHORTY - "On the Streets Again" EP

Mod revival time (?). Even a cover of "I Fought the Law." Why not cover the fucking JOLT?? Aaagh! (TY)
(Diamond Records)

LUSTFINGER - "Harte Manner Tanzen Nicht" LP

A brawny type of German punk that switches easily from German to English lyrics. Some of the rhythms remind me a bit of the PROLETARIAT, but they still show a lot of diversity in their sound. All in all, a good '79-style punk record. (Dog)
(Rat Records, Roggenstrasse 27, 7000 Stuttgart 70, W. GERMANY)

MANIACS EP

Fuckin @ (pardon my German), these guys shred! All four songs are rip-snortin' and nasty-ass. A cut above. (TY)
(Vinyl Boogie, Gleditschstr. 45, 1000 Berlin 30, W. GERMANY)

MANIC DEPRESSORS - cassette

Winnipeg's MANIC DEPRESSORS churn out a thick, high-velocity style of thrash with lyrics that address major issues head-on. A good band; the sound quality of this tape, however, has a great deal to be desired -- it's extremely fuzzy. (SS)
($3.50 or reasonable trade to Hardkorn, 1188 Wellington Crescent, Winnipeg, Manitoba, CANADA R3N OA4)

MASSACRE - "Tuho" EP

Gritting Finnish hardcore with a raw edge. More heavy power than thrash, with whining backgroung guitars and lots of crackly distortion. More of an English sound, but the prominent Finnish vocals are the high of the mix, with pounding drums and cranked guitars in the distance. Good stuff; a good recording could help this one. Still, the effort has the possible thrust needed. (Pus)

(Tuho Records, available through P. Tuotanto)

MELLAKKA - "Ei...." EP

I haven't been real thrilled by most of the recent Finnish hardcore releases, since they've tended to be sloppy and/or overly generic. And even though MELLAKKA don't offer too much that's new in the thrash sweepstakes, they do it well. Tight and well-recorded for a D.I.Y. project. (JB)
(dist. by P. Tuotanto--c/o Vote Vasko--Box 69--40101 Jyvaskyla 10--FINLAND)

METAL VIRGINS - "Animal People" LP

Dig sends me this gem. I expected something completely different, instead I get this power thrash attack with a U.K. punk sound. Solid, driving drums smack with kerranging guitar changes, and interesting vocals. Really something good in a defferent vein, has similarities to a lot of the new Japanese bands. "Rubber Dolls" is a great blistering barrage of mayhem. Fun! (Pus)
(Thrash Metal, 25 Jutland House, Prospect Vale, Woolwich, SE18, UK)

MWAB - "Is Michael Bum an Apple/Angus Yung"

A tough-sounding rhythm box punk record, harkening back to a more diverse era. In fact, these guys do date back to '79 (though they admit they didn't learn to play till '81). Interesting (usually, this is a code-word for "bad, but they tried to be different." In this case, it's genuinely cool.) (TY)
(51 Appesley Rd., Stuckfield, Northumberland, ENGLAND)

DIE MUSLIES - "Kinderkampf" cassette

Most of the nine songs are very long, garage-production, older style punk. I can't understand German, but if the accompanying letter was any indication of the intelligence of lyrics, then they're quite well thought out. (TY)
(Frank Renkin, Feldstr. 9, 2721 Finte, W. GERMANY)

N.J.F. - EP

One side has three excellently produced and delivered, driving thrash numbers with a hot female vocalist. The B-side, "Wounded Knee," is a more percussive, slower, but tough song with some really gruff male vocals. A good one. (N.J.F. stands for NEGRO JAZZ FUNERAL, not NEW JERSEY'S FINEST.) (TY)
(11-67 Gloucester St., Toronto, Ontario, CANADA M4Y 1L8)

NIRVANA DEVILS - "Some Foreign Shore/Pure Fun"
LEGENDARY GOLDEN VAMPIRES - "Creeping Poison/Rebel Woman"

This is great! These two releases are both from Germany and both attempt a fun sort of pop/psychedelic sound. It isn't until you look really close at their pictures that you can figure out that they're the same band. The DEVILS' record is more fun in the area of LILIPUT or the REVILLOS, while the VAMPIRES give a heartfelt, humorous nod to early VENTURES-inspired spaghetti-Western themes; the flip is like the LYRES and DMZ. (Dog)
(Exile on Main Street, Lintruperstrasse 39, 1 Berlin 49, W GERMANY)

OLHO SECO - "Isto é...." EP

A new EP's worth of chunky thrash from one of Brazil's premier hardcore outfits. There's one studio side featuring both their excellent "theme" song, with its distinctive guitar riff, and another piledriver; the flip contains three less appealing roughly-recorded live cuts. But since the studio material is killer stuff that satisfies all expectations, you should look for this one. (JB)
(Vinyl Boogie--Gleditschstr. 45--1000 Berlin 30--W. GER)

POBEL MOBEL/AHM - split 12"

POBEL MOBEL are a very gruff-vocaled thrash band -- sort of a less-metal GISM. AHM are similar in approach, though less nasty vocally, and a bit more melodic -- but still quite on the powerful HC side of things -- and also sounding a bit German to me. Both groups are tight! (TY)
($4 to Frederik Johansson, Rektangelvagen 140, 552 75 Jonkoping, SWEDEN)

RAFF - "Raff" EP

Three pretty uninspiring skunk tunes. "Danse" is the catchiest of the lot, but overall it's pretty limp stuff. (TY)
(Patrice Boisseau, 6 Rue Andre Maurois, 87350 Panazo, FRANCE)

RAW POWER - "Screams from the Gutter" LP

Containing a good many of the songs from their under-produced Italian LP, these new recordings are a whole lot better done, and should help these lads out a lot when they return to tour North America this summer. There's an increasingly HM guitar influence, but the pounding thrash still predominates. (TY)
(Toxic Shock, Box 242-Z, Pomona CA 91769)

RIVOLTA DELL'ODIO - "Il Cuore Della Bestia" EP

Sparse punk, done at slow-to-medium pace, verging on atmospheric post-punk. Sounds a bit like early SIOUXSIE and many successive imitators. I imagine the lyrics are all-important here, knowing the label, but I've got no inkling as to their meaning. (TY)
(Marco Ossidi, Via Dell'Industria 7, 60127 Ancona, ITALY)

SCENE - "Something You Said/Stop-Go"

Mod to the max. Okay, but nothing new (surprise!). Do I have to go on? (TY)
(Diamond Records, ENGLAND)

SECOND AUSCHWITZ - "Porca Dio" cassette

Imagine, if you will, a bass guitar, drums, and sax fighting with sick vocals in a messy thrash format. Imagine 19 songs, some as short as ten seconds, delivered in under four minutes. The lyrics are viciously anti-religious and pro-vegetarian, but this is still a very unusual package. (SS)
(c/o Jan vd Einden, Hyacintstraat 11, 5701 wj Helmond, HOLLAND)

SOLUCION MORTAL - "En Vivo y Ensallo!" cassette

A very hot little tape, showcasing this Mexican HC outfit in a live show. The sound quality is just okay, but good enough to give you an idea of how tight and powerful they can be. People who've seen them live certainly concur. (TY)
(c/o Boonz, Fracc. Costa Bella #923, Ave. B, Ensenada, B.C., MEXICO)

SOUPCOUPES VIOLENTES - EP

There's a decided '50's rockabilly meets '60's punk meets '70's punk here; the hottest track is a cover of the BEACHNUTS' (early REED and CALE) "Drivin Me Insane." (TY)
(Surfin' Birl, 33 Av. Philippe-Auguste, 75011 Paris, FRANCE)

SPORES - "Meat Biproduct" EP

With a side "Shit" and a side "Fuck," it isn't too hard to figure out the gist of their style; as the run-off groove says, "The SPORES are a bunch of fun guys!" Here, they've managed to take the better elements of English funnypunk and fuse it with a raw Canadian sound. On the title track, they sound something like Dave MDC singing with ISM. (Dog)
(Spores, 2820 East 6th Ave., Vancouver BC V5M 1R8 CANADA)

STANX/LARM - split LP

LARM specializes in those short, sharp political attacks of noise/thrash that amaze/dismay. STANX, too, are political, though their cuts tend to be a bit longer and more tuneful; this distinction is only slight, due to the radicalness of LARM's brief blasts. Destroy all music! (TY)
($5 to Paul Van Den Berg, Koerierstersweg 21, 3815 NT Amersfoort, HOLLAND)

STALIN - "Fish Inn" LP

Putting off their venture into haiku til the next release, this eight-song job is more like their slower previous material, but more sparse and less powerful. There are even funk rhythms mixed- in here, and overall, I'd have to say that the "magic" seems to be gone from this particular outing. (Comes with a flexi that sounds better than the album.) (TY)
(BQ Records, 2-2-20-704 Kabuki-cho, Shinjuku-ku, Tokyo, JAPAN)

STRIPPER - "Scandal Age" EP

Decent but unspectacular '77 U.K.-style punk. I've come to expect specialness from Japanese releases, but there's no imagination here. (TY)
(No address)

SUBHUMANS - "Live in San Francisco" cassette

A very hot performance from their U.S. tour of last year, but unfortunately the sound quality makes you feel like you're in the bathroom at the On Broadway instead of up front. Actually, it's not quite that bad, but it isn't good enough to do this band justice. (TY)
(Bluurg, 2 Victoria Terrace, Melksham, Wilts, ENGLAND)

SWANKERS P.M.S. - EP

Some very fast-paced punk with good tunes, plenty of back- up vocals and choruses, and driving but simple guitar. Sounds like the BRISTLES, in that there's a heavy U.K. influence. (TY)

(Avail from Really Fast, SWEDEN)

TELL - "Get Up" flexi

A bad '77-sounding band from Japan. Bad Johnny Rotten vocals, bad reggae. Nice cover, though. (TY)
(INBU, no address)

305 - 8" flexi

Sort of jaunty early punk sounding. These three songs sort of remind me of RADIO STARS or something like that. Lyrics are simpy fun-oriented. From Japan. (TY)
(Happy Time Records, no address)

TIME ZONE - "World Destruction/World Destruction"

Another "unity" appeal from AFRIKA BOMBAATAA, this time in conjunction with John Lydon. The result is a rap/punk modern- day "Eve of Destruction." Infectious, but Mr. Rotten doesn't seem quite believable to me. (TY)
(Celluloid Records)

TOTENHOSEN - "Unter Falsche Flagge" LP

Basically, this German Group mines that same lode that EDDIE & THE HOT RODS did years ago. Still, with the hard-charging guitars and nifty melodies you might find yourself singing along to these full-throttle rockers. This band has a simple but good formula on this records that works. (Dog)
(Virgin Records, Totenkopf, Kolnerstrasse 170, 4000 Dusseldorf 1, W. GERMANY)

UNITED STATE - "Automaton/Glass Night"

Both sides have their catchy, drawing aspects - slow, grinding, powerful, dark tunes, skillfully and menacingly done. At times, the female vocals get a bit too "pretty" for me, but overall, for this kind of material, it's good. (TY)
(Victory Records, Box 1011 Postal Sta. K, Toronto, Ont., Canada M4P 2V3)

LES VANDALES - cassette

Some extremely fast-paced punk here that's both tuneful and rips. Worth checking out -- I hope they do a record. (TY)
(Arnaud Lang, 33 Rue des Fabriques, 68200 Mulhouse, FRANCE)

VARIOUS ARTISTS - "Cleanse the Bacteria" LP

Pus and I often have minor musical differences, so I was hoping for the opportunity to take a friendly swipe at the old headbanger's international thrash-oriented compilation. But I'm having a hard time because it's a fucking good record. Some of the groups here are among my favorites (like 7 SECONDS and MOB 47) and the selections are usually up the best of each band's standard, so I'll just have to bite my tongue and get into these vicious slabs of cranium crunching mayhem, etc. Kudos to GENOCIDE EXPRESS, SIEGE, and even HOLY DOLLS. (JB)
($7 to Pushead--Box 701--San Francisco, CA 94101)

VARIOUS ARTISTS - "Compilation" EP

It's that punk/Oi (skunk) sound that's so popular in France. Here we have a muddily-recorded indie release with four bands, two of which produce mediocre examples of the genre (DISTURB and TOXIK), one a good example (SKUNX OFFENSIVE), and the other an excellent example (KIDNAP). The song by the latter is "1984," the song Jeff wanted to put on our "Welcome to 1984" LP. (TY)
(Ripost, 19 Route de Villeflanzy, Villebarou 41000, FRANCE)

VARIOUS ARTISTS - "Eat Your Head" double LP

The Melbourne, Australia equivalent to "Bullshit Detector", where you get good recordings by eleven of Australia's hottest hardcore performers. The prizes include double tracks by CIVIL DISSIDENT, who undoubtedly are one of the three best Australian bands, and intense stuff by I SPIT ON YOUR GRAVY, who thrash it with humor. Plus excellent tracks by END RESULT, VICIOUS CIRCLE, BODIES, MURDER, MURDER, SUICIDE, and more. A very quality effort, you can see the heart behind this! (Pus)
(Greville Record, 152 Greville St., Prahran, 3181 Victoria, Australia)

VARIOUS ARTISTS - "4 Per Ⓐ / Ⓐ Per Tutti" EP

Like most compilations, a little spotty. RAW POWER starts off and blows away all the competition. Their sound here is sooooo much better than their first LP, as they showcase their breakneck stop- and-start sound with vocals literally spit out through your speakers. ("Literally"? Come on, now... -Ed.) RAPPRESAGLIA and PEDAGO PARTY both go for a more popular thrash sound. The other band, RIVOLTA DELL'ODIO, has a slower art-damaged sound. (Dog)

(Anarchia, Postbox 17120, 20170 Milano, ITALY)

VARIOUS ARTISTS - "I [illegible]n's Not Dead" LP

Action packed chaos grooved into spasmic colored vinyl.. Quick charges of lightening paced thrash with jubilant tempos and grinding assaults featuring eight German bands doing 14 sonic bursters. INFERNO, ROTTING CARCASS, CERESIT 81, BOLKOTTZ, WOT, MANIACS and more deliver some crucial sounds that exhilarate to the fullest. (Pus)
(More Fun)

VARIOUS ARTISTS - "Holdup Omnibus" 8" EP

Some very poor recording mars what were probably some very exciting live moments for the four bands that appear on here; SYSTEMATIC DEATH, GHOUL, GASTUNK, and the CLAY turn in several tracks each, but...too bad. (TY)
(Hold-Up Records, Iwakikata, 1-25-11 Yurakuso, Koengi Minami, Suginamiku, Tokyo 166, JAPAN)

VARIOUS ARTISTS - "Really Fast Vol. II" LP

Incredibly powerful Swedish compilation that features 37 songs by 14 bands. Hard hitting with lots of thrash rhythms, you'll experience variations of hardcore from fast, turbulent explosions to raw, gutcrunching scorchers. Furious fun from INGRON HUTLOS, MOB47, NYX NEGATIV, ASOCIAL IRTS, SOTLIMPA, KRIXHJALTERS, DISTRUST and more. This is one to check out. Really good (Pus)
(Really Fast)

VARIOUS ARTISTS - "We Don't Want Your Fucking War" LP

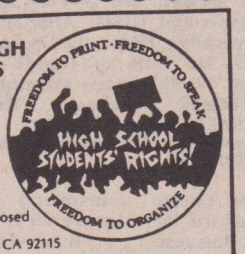
I hear this is the first of many politically-oriented "unity" HC compilations to come out of Mortarhate. (I think it's Mortarhate; it's hard to tell from the disc and cover.) It's an admirable sentiment, unifying activist punks with other movements, but it's not the sentiment alone that's good here. The tracks shred. Excellent, it includes BROKEN BONES, POTENTIAL THREAT, INSTIGATORS, VARUKERS, LOST CHERREES, MALINHEADS, DEZERTER, and lots more, many previously unreleased. (TY)
(Fight Records, UK)

A BUTTON FOR HIGH SCHOOL ACTIVISTS

Black ink on assorted colors (orange, yellow, red and white).

75¢ ea./50¢ ea. for high school students (list school)/30¢ ea. for 25 or more. INCLUDES SHIPPING

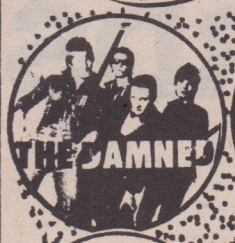
Order from: Committee Opposed to Militarism and the Draft
P.O. Box 15195, San Diego, CA 92115



THAT'S RIGHT, KIDS- THE BOOGINS #2 IS OUT!!
—LIMITED & NUMBERED—
WORLD'S GREATEST ARTISTS ALL INCLUDED IN ONE BIG COLLISION!
LIKE: ✱FAT PAT ✱R.K. SLOANE ✱J. TRUJILLO ✱KEN!...AND MANY, MANY MORE
FOR YOUR COPY SEND $2.25 (NO TRADES)
TO: THE BOOGINS
P.O. BOX 9728
4005 WISCONSIN AVE.
WASHINGTON D.C. 20016
(P.S. THE BOOGINS #1 IS SOLD OUT)

ORIGINAL SEX PISTOLS BADGES FROM VIRGIN RECORDS
NEVER MIND ..... 1¾" $1.00
CHEAP HOLIDAY... 2¼" $1.00

SPEAK YOUR MIND WITH A PROTEST BADGE. ALL FROM ENGLAND



BADGES. LEATHER. T SHIRTS. STICKERS.

DAMNED SET $4.50 1¾"

WHOLESALE ENQUIRIES INVITED

SEND $1 FOR OUR LATEST CATALOG OF STUFF ~ RECORDS. IMPORT

WE'LL PAY THE POST THIS TIME...

SEND TO: ZED RECORDS
1940 LAKEWOOD BL.
LONG BEACH CA.
90815

FOR A FREE CATALOG, SEND A S.A.S.E. TO
(FOREIGN: SEND I.R.C.'S)
C.D PRESENTS, LTD · 1230 GRANT AV. SUITE 531 · SFCA 94133 · USA.

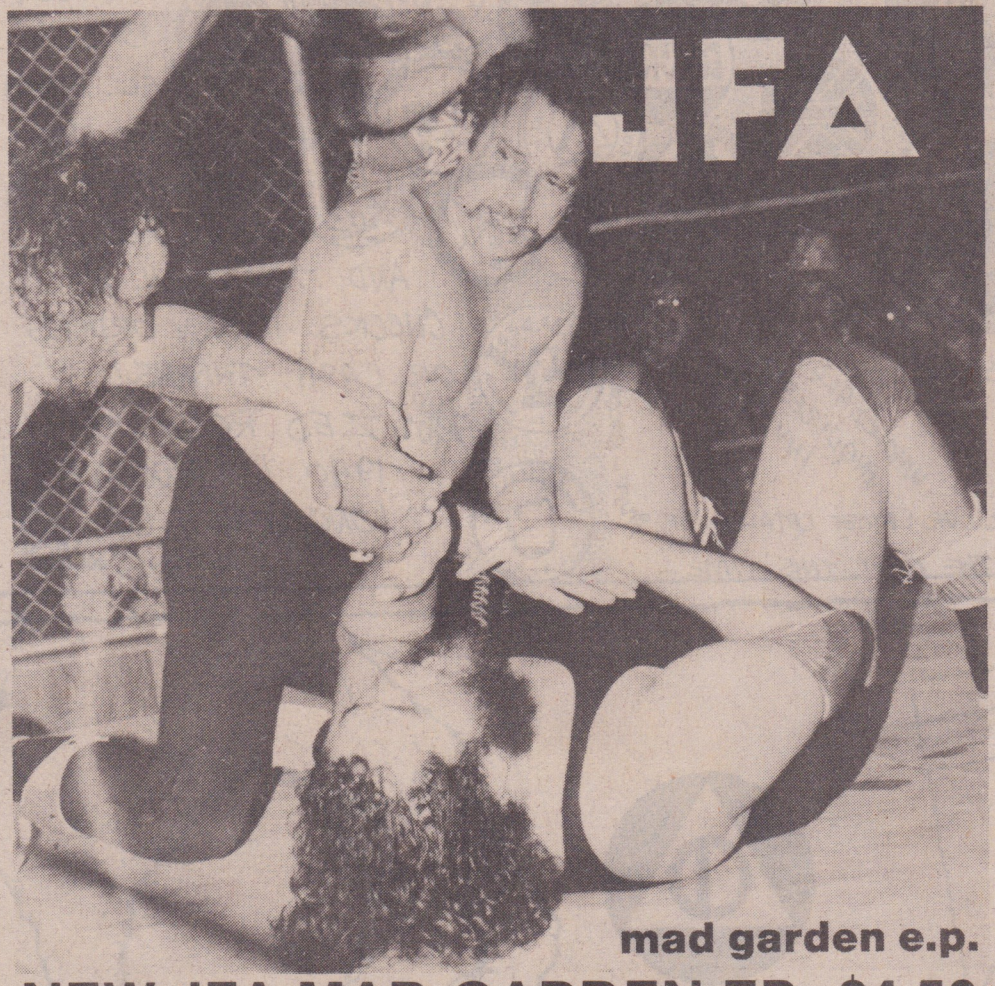
From:

MAXIMUM ROCK 'N' ROLL
P. O. BOX 288
BERKELEY, CA 94701

To:

BULK RATE
U.S. POSTAGE
PAID
BERKELEY, CA
PERMIT NO. 1153

PLACEBO RECORDS



mad garden e.p.

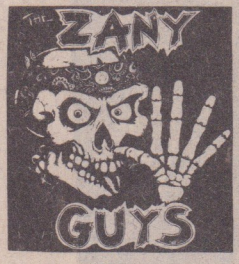
NEW JFA MAD GARDEN EP...$4.50

BLATANT LOC. EP $2.50

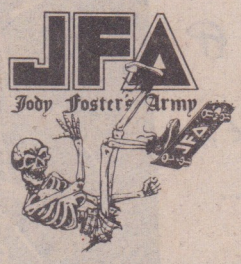
VALLEY OF THE YAKES LP $6.00

UNTITLED LP...$6.00

NEW T-SHIRTS



ZANY
WHITE ON BLACK
TSHIRT
$7.00



JFA '85
4 COLOR ON WHITE
T-SHIRT
$7.00

SPHINCTER
BLACK & PINK ON WHITE
T-SHIRT
$7.00

Send 25¢ for a Catalog

Add $1.50 Extra for overseas orders
PLACEBO RECORDS
P.O. Box 23316
Phoenix, AZ 85063
(602) 245-0467

distributed by: rough trade, jem, important, dutch east india, systematic, greenworld, toxic shock